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BY SEVEN DAYS STAFF P.30

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Plunkett says the recent Dear name complaints could be the first step, including any from near the Ethan Allen Shopping Center in the New North End, more than a mile away. Though the new street's most sound may be at the Ethel Jones, Plunkett says they may change it up in the future — like, say, ending near Jonesville, 230 ft.



civic leader Harrell Street, at North Avenue, is named for him.

In a speech he gave in 1852, at the groundbreaking for the Pioneer Mechanics Shops on Lake Street, which he and others hoped would bring prosperity to the town's then-struggling economy, he boldly predicted that Burlington "must soon be the Queen City of the Green Mountains." Harrell's use of the term expressed his "if you build it, they will come" optimism, which was borne out as Burlington embarked on a period of unprecedented prosperity beginning in the late 1850s.

Vince Feeney  
MADISON WORLD

## FARM FITNESS

Agricultural wastes were determined to cause toxic algal blooms in Muskegon Bay. Enforcement of remediation programs, according to reports at the time, would depend upon the "willingness of the local dairy farmers."

Vermont's highways are open to digital contingents, specifically those ferrying the herbicide of the dairy industry.

Monks' stunts in machine, a green house gas for more potent than CO2.

Your edition of July 10 reports dairy farmers housing their undocumented farmhands under conditions ["One Vermont Town Fights to Remain Immigrant Haven for Migrant Workers"].

Write a new factory proposed, subscribing to this business model, odds of approval would be too likely for a cell-lake tower on Vermont's Hoop.

The iconic Vermont cow has become mired. Abuse of water, air, land, farm and business resources are required to prop up the industry.

And we don't even need the milk!

That can be shipped overnight from across with lesser production costs.

We do need the dairy for tourism. Think of flowing trees in the better-weather light of October, shadows bending over rolling emerald hills dotted with black and white. That look keeps the filmmakers coming. Earnest a penny of romance and meals tax as farmers can do right.

Wines and trade from enforcement agencies — federal, state and local — and the attendant dogmatism, business and environmental, are unethical and unseemly props for any business.

As to your story on the Quaker Farm, any chance that family could be sentenced to a year's trade of accommodations with the help?

Charles Siegmund  
JEROME

## BLACK LIKE THEM

If we are not careful and intentional in how we engage the community to sundry and anti-criminal activities, we may well be inadvertently falling behind — and over — buses of people in our communities. ["Mary Alice McKenna Wants to Talk about Gangs in Burlington Ready to Listen," July 17]. The Burlington Police Department has done an excellent job in its law-enforcement policy.

BPD's policy specifically says that an officer will not be sent to the street to "interview persons" about specific indicators of criminal behavior. Therefore, if a call is received by dispatch about these young black men wearing baggy pants, their hats on sidewalks, hanging out in the park, no longer will the police send an officer unless there is some report of specific behaviors that give rise to reasonable suspicion of criminal activity.

My fear, and that of others who have been engaged over the years in anti-racism training and racial disparities in

FEEDBACK IN P.P.S.

## CORRECTION

In the introduction to last week's Dignity section, we mistakenly referred to LeZot Camera as one of the contacts "language, simply will-not-hedge weapons." It was actually PhotoGarden that held the best cameras since this many years in a row. A spotlight in the same section mistakenly described Green Tery Boutique as a boutique selling organic, sustainable. The boutique shop sells premium denim, top brands — such as Theory, AG, Hudson, UGG, Longchamp, Jax, Vince and Free People — and work by locally and world-renowned jewelry designers.

## SAY SOMETHING!

Seven Days wants to publish your thoughts and voices.

Your feedback must:

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# the MAGNIFICENT 7

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1

## FUN WITH FUNGI

While a rainy summer does not make for great beach days, it does create the ideal growing conditions for the local cap-and-stem species featured in the Quince Mushroom Farm Mycophiles learn foraging techniques and sustainable harvesting before hitting the woods in search of chanterelles, black trumpets, porcini and more.

SEE CALENDAR LISTING ON PAGE 10

2

## ACOUSTIC ADVENTURES

Lead by washed-fronted band, the Eastern-based string band, Joy Kills Sorrow, resist the banjo, guitar, bass and mandolin duo on "impassive blues" as the recently released EP *Wish Awake*, the group (the Los Angeles Daily News deems "virtuoso art folkies") brings its signature sound to Huntington Valley Stage Music Festival.

SEE CALENDAR ON PAGE 10

3

## SUNDAY 11 Pastoral Past

In the most lightening and dogged, it pays to revisit simpler times. At the *Antique Tractor Day*, take vintage vehicles and farm implements to action by way of dozens of vintage farm vehicles from the 1930s to 1970s. A commitment to preservation, vintage and modern, and complements various themed activities for all ages.

SEE CALENDAR LISTING ON PAGE 10

4

## SUNDAY 11 Meeting of the Mats

Looking for a healthy meal and spiritual refreshment? A meeting of the mats is a collective energy. This unique event series finds the Forest of the Living Mats. A yoga class, meditation at Lullwater Amphitheater, and a variety of local vendors and locally sourced coffee are on hand.

SEE CALENDAR LISTING ON PAGE 10

5

## SUNDAY 11 Game, Set, Match

Tennis fans head to the courts for the *Don Rieckhoff Weekly Classic: Sunday Family Buck*, where competitive players don racquets in courts in the community and finals of the annual tournament. This benefit for the King Street Center also serves as the match day for the local tennis and swim team.

SEE CALENDAR LISTING ON PAGE 10

6

## MONDAY 12 Food Fight

Whose cuisine will reign supreme? The *Top Chef of the Chesapeake Valley* will find out in the competition. Marcus Hernandez, Washington Heights Michael Hernandez and Amara of the Cooks' Room & Spice Shop's Chef Battle: Food in a culinary showdown. Attendees join their guests with gourmet, appetizers and local brews at the benefit for Chesapeake Valley Agency on Aging program.

SEE CALENDAR LISTING ON PAGE 11

7

## ONGOING Renaissance Woman

How does a renowned furniture designer make the transition to an oil painter? In Lori Spence's case, seamlessly. Spence's lines and bold color inspire the structural works featured in "Structural Integrity," which reflect the artist's days in art and her current pursuit of painting along with her keen sense of observation.

SEE REVIEW ON PAGE 16





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## Paper Cuts

**W**hen IBM quietly initiated a round of layoffs in Vermont last month, the *Burlington Free Press* did exactly what it should: Its reporters beat the bushes to find out how many employees had been axed, while its editorial board beat the drum for more "transparency" from the company about the layoffs.

IBM laid *Free Press* executive editor MICHAEL TOWNSEND in a July 17 editorial, as "a major and important employer in the state." It has "a significant impact on the lives of Vermonters." And it ought to quit dragging its heels and disclose the extent of the damage, he argued.

But last Thursday, when the *Free Press* quietly initiated its own round of layoffs, Townsend's affidavit took and transparency seemed to change.

Last night day after reporters inquired about the rumored job cuts, the *Press* posted a terse, 185-word notice on its website indicating that it "cut 13 jobs Thursday since departments in the operation." In Friday's paper, the story was bated as 98.

How many of those cuts were in the paper's newsroom? After years of layoffs and outsourcing, how many people does the *Press* still employ in Burlington? And why on earth did the paper hire five new reporters and editors a month ago only to lay off two of them last week?

Townsend and *Free Press* publisher JIM HOPKINS wouldn't say. They wouldn't even return our phone calls and e-mails.

To be sure, the *Press* has no legal obligation to disclose anything—unlike IBM, which passed the state's 25-leaf threshold, triggering mandatory reporting to the Department of Labor.

And in fairness to Townsend and Popper, they were likely just joining the company line. The Burlington cuts were part of a company-wide purge by the paper's owner, Vermont-based Gannett Company, Inc., whose corporate facts released last week to tell the Associated Press and other news outlets how many jobs it eliminated nationwide.

That rules out *WOMAN* the wrong way. A former reporter at Gannett's flagship paper, USA Today, Hopkins has covered the company since 2007 on his website, Gannett Blog. By his informed count, which relies on tips from readers, the company has cut at least 240 jobs in the past week at 45 of its 82 papers.

"The company's news blackout is sharply at odds with its mission statement," Hopkins wrote, quoting Gannett's claim that it is "a news-oriented quest to provide trusted news and information and so

actively support the people and businesses in the communities we serve."

In fact, Gannett is on a relentless quest to please its shareholders, in which is reasonable for a publicly-traded company. Viewed through that lens, last week's layoffs make perfect sense. While Gannett's second-quarter broadcasting and digital revenue was up 3 percent, a 3 percent drop in print advertising cost the company's overall revenue flat.

"As they look at these different lines of businesses they say, 'Well, it's just our bet on the ones that are growing. Let's run the other ones more slowly,'" says **MARK LAMORE** of the Pyzdek Institute.

The one that's growing fastest, believe it or not, is broadcast television, which explains why Gannett offed up \$1.2 billion in June to buy Belo Corp. and its 30 local TV stations. With two-thirds of Gannett's

**GANNETT'S  
NEWS BLACKOUT IS  
SHARPLY AT ODDS WITH  
ITS MISSION STATEMENT.**

JIM HOPKINS

operating income set to come from its broadcast division, says media analyst **KEVIN SECORE** of Gannett, Inc., it's hard to call it a newspaper company anymore.

"It would not surprise me to see Gannett sell some or even all of its newspapers for the right price and get out of the business," he said Monday afternoon, two days after the New York Times Company sold the Boston Globe to Boston Red Sox owner **JERRY WEINSTEIN** for \$70 million—a fraction of its 1993 purchase price of \$1.1 billion.

An hour after I got off the phone with Decatur, the Washington Post Company announced it had sold its own flagship paper to American founder **JAY WALKER** for \$289 million.

Here in Vermont—at least in the state's journalism circles—the *Free Press* layoffs have been met with resigned sighs.

"It's and. What it shows you is how the landscape has changed for newspapers in such a short time," says former Associated Press Macomber bureau chief **CHRIS SHAW**, now a spokesman for National Life Group. "[The *Free Press*] is, in all senses of the word, a shell of its former self, and we are all losers because of that."

Says **MARTY STAMFORD**, a public relations

consultant who spent 13 years at the *Free Press*, "I can't tell you how many people say it's not what it used to be. And it's not. Is it Gannett's fault? Not entirely. It's the entire industry. But Gannett has maybe sped up the demise."

While Townsend and Popper won't say how many newsroom employees lost their jobs last week, sources familiar with the situation peg the number at five. That's 30 percent of what was recently a 38-member news team—at least, according to associate editor **KIMBERLY LAMARCA**'s LinkedIn profile.

Among those laid off were two editors, two reporters and an photographer. One just graduated from Saint Michael's College in May. Another, reporter **MARTY STAMFORD**, joined the paper in 1993.

"He was a total utility reporter," one former *Press* journalist says of Stamford. "I'd start going to his, nobody's else at this point."

The news was particularly shocking because, from the outside at least, it appeared as if things were looking up. Since its dramatic redesign last summer, advertising seemed to be rebounding a bit, and after several veteran reporters retired or moved on earlier this year, management hired five new, energetic reporters to replace them.

But the paper's sharp decline in circulation tells a different story. Back in 1991, nearly 55,000 copies were distributed every day by *Black & White*—just before the redaction and a simultaneous 31 percent subscription price increase. Circulation was 24,900, according to the Alliance for Audited Media. A year later, it had dropped to 23,995.

The *Free Press* isn't alone. In the past five years, the state's second biggest daily, the *Rutland Herald*, saw its weekday circulation decline from 18,364 to 15,535. Interestingly, Vermont's smallest, regional daily—the *Castleton Freeman* and the *Benning Banner*—have managed to hold circulation steady during the same period.

Meanwhile, the state's first radio appear to be thriving.

Last week, WPTZ-TV launched four new hours of weekday morning news programming, while WCAX-TV plans to add two weekend hours in September. According to *Jefferies* ratings provided by Vermont Public Radio spokeswoman **MICHELLE JEFFERY OWENS**, the average number of people tuning into that station each week grew from 146,380 in 2007 to 195,600 in 2013. And WTTG-TV—the upstart "morning, noon and news radio"—has switched its weekly average readership more than double from 90,000 in July 2012.

to 80,000 in July 2013, according to publisher **ANNE HALLORAN**.

Two weeks ago, Seven Days upped its print circulation from 35,000 to 36,000, expanding into new corners of the Northeast Kingdom, according to publisher and chief executive **MASS AUSTIN**. The company's year-to-date revenue is up almost 15 percent over last year's, he says.

"The prevailing narratives about newspapers is all negative, but we're having the opposite experience," says Austin, who, it should note, runs his psychology. "Our greatest struggle is that people keep hearing over and over that print media is dying. Fighting that kind of noise is really exhausting."

But Austin and Crawford both agree that despite their success stories, there are a few regions in the state that there were three decades ago — and it's showing. Grant wistfully recalls a time when the *Free Press* and the *Merid* each opened because in the opposite paper's terrain and fought "tooth and nail" for local scoops.

"Those papers used to make an effort to be statewide and really cover Vermont," he says. "If they didn't have the resources to do so."

So what's next for the *Free Press*? If Gunnery's newspaper dream looks heading eastward, the company will surely extract that cash from something — somewhere. But it's hard to see how the *Presses* can keep cutting costs.

Its handworking staff is already spread too thin. The paper has already outsourced its paginations and customer-service operations to Gunnery's regional "hub" in Bennington just east of its College Street headquarters for sale, and the paper's broker says the property is under contract.

Donner says Gunnery may still have some tricks up its sleeve. The chain has been trying to figure out "how to do a better job of getting 'community-generated content,'" which, at cheap or free, to replace the product of staff reporters. It might even consider printing fewer days each week, he says, though "every publisher thinks that's a slow suicide, because you're breaking the seven-day habit."

But by starving its newspapers of resources, Gunnery's print division has been concerning "slow suicide" for years. Now that the printers about dead, the company's shareholders might simply pull the plug.

Could a local John Henry or Jack Beane bring the *Free Press* back to life? And would they want to?

It's hard to say. But the buying they'd at least return any offer.

# Green Mountain Cash

When Vermont's three members of Congress released their second-quarter campaign finance reports last month, something seemed a little lopsided.

Of the nearly \$122,000 Congressman **PETER WELCH** raised, 83 percent of it came from corporate and union political action committees. But of the more than \$106,000 Sen. **PAULINE LASHY** raised, only 14 percent came from similar special-interest groups.

Also, we thought. Perhaps Lashy's vote the light and glow the way of Sen. **ANDREW GARBARINO** — the sole Vermont congressman to receive corporate PAC donations.

Not so much, it turns out.

Last week, Lashy had to report an "enormous" worth of fundraising figures for Green Mountain PAC, a separate "leadership PAC" he runs to funnel cash from his own supporters to his Senate allies.

Can you guess how much of the nearly \$197,000 he raised came from special interest groups? More than 70 percent.

A healthy amount of that came from aerospace companies and weapons manufacturers such as Boeing (\$30,000), General Dynamics (\$30,000), Raytheon (\$31,000) and United Technologies (\$30,000). Oh, and a little of company called Lockheed Martin (\$12,000), which just happens to manufacture the F-35 fighter jet.

Given Lashy's support for having the next-generation planes at the Vermont Air National Guard's North Burlington headquarters, and F-35 crashes, **WASH POST** says Lashy should give the money back.

"It's a conflict of interest," Lashy says. "If he wants to advocate for destroying the health and well-being of Vermonters by having the F-35 here, he should do it because that's what he wants to do — not because he's getting money."

Asked whether Lashy has any qualms about taking cash from the military-industrial complex, political aide **CHRISTOPHER WELCH** said in an email that her boss "is grateful to have the support of companies that have created jobs in Vermont and played a key role in keeping our nation safe."

And what about that Lockheed contribution? Is it appropriate for him to take money from the company while he's working to bring those planes to Vermont? "Sen. Lashy does not have a role in the process of determining where the F-35 will be based," she said.

He doesn't? We'll be sure to remember that at ribbon-cutting time. **D**

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# Why the Son of Jasper Hill Has It In for the Greensboro Cheese Operation That Bears His Name

BY KEN PICARD

**S**tuart Hill readily admits he's his own worst enemy. He's angry, foul-tempered and passes people off, including family, friends and government officials who've tried to help him.

"I'm not a pretty man. I'm not a wealthy man, and I'm not the best-looking man in the world, but I need water," Hill explains. "I haven't had water fit to drink for two years."

The 52-year-old Greensboro Road resident has been hauling buckets and jugs full of water to his house since July 2011. That's when his neighbors, Andy and Matteo Kehler, ruptured an underground water line while expanding their own winning cheese-making operation. Hill's ramshackle home is surrounded by the Kehler's growing agribusiness, Jasper Hill Farm, which is an land that once belonged to Hill's family but he has retained rights to a spring on the property and it is his sole water source.

Ultimately, such a dispute between neighbors would have been resolved amicably, or gone to a mediator or judge. But this fight is the heart of the Northeast Kingdom runs deeper than water. Contrary to popular perception, Jasper Hill isn't a place but a person — specifically, Stuart Hill's father Hill has never forgiven the Kehler's for "stealing" his father's name for the brand they launched in 2005.

Hill claims that when Andy Kehler asked permission to use the name Jasper Hill, he told the cheese maker he wasn't comfortable with that idea. Kehler allegedly told Hill they'd come up with a different one.

"My father had a lot of people talk advantage of him, and this is one of the things that pissed me off about the Kehler's," Hill says. "I view them as grave robbers for that."

Neither of the Kehler brothers would comment for this story but letters provided by Hill suggest that the Kehler's tried in earnest to make things right with their neighbor.

It all began on July 8, 2011, while Jasper Hill Farm was building a state-of-the-art energy recovery system to



Accorn Hill Farm

process its dairy and cheese-making waste. Ironically, one justification for building the "green machine," as it's called, was to minimize the impact of farm runoff on local groundwater.

During its construction, a contractor punctured a shallow pipe that delivers water from the spring on the Kehler's property to Hill's house. In a July 26, 2011, letter to Hill, the Kehler's apologized and got the line fixed. But Hill claims the repairs were insufficient to prevent the pipe from freezing that December. For months, then years, afterward, Hill told anyone who would listen that the Kehler's dairy farm and 22,000-square-foot cheese cellars were contaminating his water, rendering it undrinkable.

Hill's water went from being potable,

according to a 2007 test conducted by the Vermont Department of Health, to containing elevated fecal coliform levels in three subsequent tests revealed between July and November 2011. But investigators from the Vermont Agency of Agriculture, Food & Markets later concluded that the contamination wasn't caused by Jasper Hill's dairy operation; the agency said it was symptomatic of shallow springs in Vermont such as Hill's that are routinely exposed to surface water.

Nevertheless, Hill kept his water fight simmering at a low boil for months, concerning the time and resources of staffers at numerous federal, state and local agencies, including the health and ag departments, the Vermont Agency of Natural Resources, the U.S. Department

of Agriculture, and the governor, lieutenant governor and House speaker's offices, as well as Vermont's congressional delegation. None was able to resolve the matter to Hill's satisfaction.

Finally, in a June 2, 2012, email, Gary Reader, director of the Department of Environmental Conservation's compliance and enforcement division, notified Hill that its umbrella agency, the ANR, had concluded its investigation and determined that "Jasper Hill Farm had not committed any violations over which ANR has jurisdiction." Reader then offered Hill some suggestions for making his spring potable again. When Hill emailed back to comply, demanding a detailed final report on that investigation, Reader made it clear he was washing his hands of the case — and Hill.

"Just like my investigators, I am very busy," Reader wrote in a June 6 email to Hill. "While I have enjoyed our daily email exchanges, I want to let you know in advance that I will no longer be able to respond to your multiple daily email queries, as your complaint has now been closed."

By mid-2012, clearly everyone who had gotten involved in the Hill case had arrived at the same conclusion: Says Agency of Agriculture spokesperson Alison Kosloski, "We took his concerns very seriously and investigated them to a very thorough degree. This is probably a case matter at this point. We're not withdrawing anything that would be a violation of the regulations." Translation: Hill could hire an attorney.

But Hill, who now works as a machine operator for a gun-parts manufacturer in Wadsworth and until recently lived on less than \$10,000 a year, says he can't afford one.

"Basically, I've been put in a situation where I'm on my own, fighting a federal agency, several state agencies and my neighbor," says Hill. "I've had people laugh in my face that I was doing this alone."

Like Gov. Peter Shumlin and his impoverished neighbor, Jeremy Dodge, the Kehler's and Hill couldn't be more different from each other in wealth and status. But unlike Shumlin and Dodge, who



Stuart Hill's home

recently worked out their differences over a controversial real estate deal, Hill seems to be in no mood to mend fences.

The Kellers are among the young and ambitious agro-entrepreneurs credited with breathing new life into the Northeast Kingdom. The Cellars at Jasper Hill website showcases its award-winning cheeses, including its Wisconsin soft cheese, which just lost week's Best of Show at the American Cheese Society's annual award ceremony in Wisconsin. The site also offers info on Jasper Hill's innovative farming practices and links to reviews and articles about its cheeses and the men behind them.

However, the website makes no reference to Jasper Hill the man, a World War II veteran whose post-traumatic stress disorder — in those days it was called "shell shock" — likely ended his life. Finding that story requires a visit to Stuart Hill's run-down house just across the road.

**T**he contrast between the Hill and Keller properties perfectly illustrates the culture clash between old and new Vermont. Hill's house, which is perched on a hill overlooking the now freshly pointed Jasper Hill barn, was built by the great-great-grandfather and looks as though it hasn't been touched by a quaternary snow. The rustic weather-beaten metal roof sports a crumbling brick chimney and the twisted remains of an old TV antenna.

In the center of Hill's pond, overgrown with chest-high weeds, sits a pile of felled wood pulled by an old bullock and a rusting RS gallon drum. Just beyond it is a sagging front porch cluttered with various odds and ends old shovels, seed starters, a dirty pane of glass, a dusty computer hard drive. A satellite dish mounted on the siding appears to be the only recent improvement to the house. From inside a fern screen door comes the barking of Rhapsody, Hill's Shetland sheepdog.

Hill has thinning, disheveled hair, wire-rimmed glasses, a scraggly beard and a wandering eye. He's missing a front tooth and, when he talks, he often grips his forehead, seemingly in distress or exasperation.

That's understandable, given his life story. His father, Jasper Hill, acquired the house from his brother, Andrew, in the late 1940s after returning home from World War II. Jasper Hill served in the

Pacific theater with a chemical protection suit but barely made it home alive.

It wasn't until years after Jasper Hill's death that his son learned how his father had survived the war. His son had gotten pinned down on a small, remote island in the Pacific that was being shelled by Japanese warships. The GI's expected Japanese soldiers to storm the island the next morning and kill every man, woman and child. But when the sun rose the next day the ships had miraculously disappeared and Jasper Hill was alive.

Stuart says his father was never the same again.

For a time, Jasper Hill feared other people's land in Greensboro but, according to his son, never worked the land that currently bears his name. In the mid-1990s, Jasper Hill was working as a timber mill, which he saved off the fingertips on both hands. The nurse who tended to him, Evelyn Flinn, eventually became his wife.

Hill has fond memories of his father, despite the fact that he had a "disposition similar to mine."

"The combat stress was too much for him," Hill recalls. "He was a very good guy but very tortured by life."

Whatever Hill's relationship might have been with his father, it was cut tragically short. On December 18, 1972, Stuart, then 16, came home to find his father had shot himself in the head.

Hill's mother, whom he describes as an "old-guard registered nurse" with a "military like attitude," worked in an infirmary at the Greensboro Nursing Home. Evelyn Hill, who suffered from schizophrenia, an autoimmune skin disease, began drinking heavily after her husband's suicide. A year later, Stuart came home from school one day to find her dead, too.

"She may or may not have killed herself. I was never quite sure," Hill says matter-of-factly. "It is what it is. I don't know anything different."

Stuart Hill's life had some bright spots. On May 24, 1992, he married Camille Jean Collier, of Chicago, Ill., at St. Michael church in Greensboro. Just down the road from his house. Both Camille and Stuart shared a love of Shetland sheepdogs.

"It was a marriage made in the American Kennel Club," Hill jokes,

JASPER HILL BY P.M.

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BY P.M.

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## Can a Shrimp-Counting Restaurateur Fix Vermont's Health Care System?

BY ALEX PICARD

**A**l Gobeille is neither an ideologue nor prone to hyperbole. But ask him to identify the biggest threat facing the country today and he doesn't hesitate: the American health care system, he responds — and, by default, Vermont.

"I think it's more dangerous than Russia or China or anything that's going on with Snowden," he says of the NSA leader who's dominated the news this summer. "If you consume all of your monetary resources, which health care could do on the trend it's now on, what kind of country will you have?"

Last week, Gov. Peter Shumlin formally appointed the 49-year-old Burlington businessman and Shelburne resident as head of the Green Mountain Care Board. The five-member board — Gobeille is the only full-time paid position — is charged with overseeing the implementation of Vermont's health care reform law, which aims to draw rising insurance rates, control hospital expenditures and contain health care delivery costs. Gobeille, who's served on the board since its inception two years ago, took over from Arny Rader Weiland, who is considered to be the chief architect of Vermont's health care reform legislation.

Why did the governor choose a Burlington restaurateur with no experience in the health care industry — and little formal training in business, economics or finance — to oversee the nation's most ambitious health care reform effort?

Those who know Gobeille say it's a testament to his intelligence, wit, leadership and team-building skills, as well as his ability to distill large amounts of information into terms everyday Vermonters can understand.

"I work on an industry that's all about the average person," Gobeille explains. "I clean tables and bus tables when I'm at work ... As someone who enjoys sharing, this is a very natural setting for me."

Gobeille says that is easier for health care reform to succeed in Vermont, if

must run like a good restaurant. It must be efficient and affordable, keep its health care customers healthy and satisfied, and pay its "servers" — hospitals and health care providers — well. If it can do all that, he says, the establishment will thrive. Otherwise, it'll go belly up.

And Gobeille knows what it takes for a business to succeed. His company, Gobeille Hospitality, owns four restaurants and catering businesses in Burlington: Shanty on the Shore, Burlington Bay Market and Café, Breakwater Café and Grill, and Northern Lights Cruises. With 230 employees, Gobeille has a unique perspective on skyrocketing health care costs. A few years ago, he says, a family insurance plan for a full-time employee cost \$26,000 a year and had a modest deductible. There is now to \$11,000 a year with a \$350,000 deductible.

By 2014, he notes, the same insurance coverage is expected to cost \$25,000 with a \$300,000 deductible.

Such double-digit cost increases hit even closer to home when Gobeille's are needed: abdominal surgery a few years ago between deductibles, copays and prescription drugs, he paid \$21,000 that year for his family's health care — despite being "insured." It dawned on him that if one of his employees faced the same dilemma, half of their gross salary could go to pay for a health care emergency.

"I couldn't live with that," he says, adding what has become a mantra around his office: "That can't be our plan."

What is Gobeille's plan? First and foremost, he says, we must depoliticize the debate and focus on the problems themselves. Recently, he watched two talking heads on opposite sides



of the health care debate argue over Obamacare in a way he describes as "newsiness."

"It's the most important domestic problem facing our country, and we're fighting over it like we're in front of Jager July," he says. "That's not going to help the guy who just paid \$21,000 for his son's operation. We've got to do better than that."

Gobeille was on the board of the Visiting Nurse Association of Children and Grand Life Counties when he was first appointed to the Green Mountain Care Board. He resigned to avoid any potential conflict of interest — but not before VNA president and CEO Judy Peterson noted his knack for boiling complex issues down to simple analogies.

Gobeille likes his health care reform to be a winter-warmer break that's feeding your neighbor's basement. "Do you ask each

other what your politics are? No," he says. "You start fixing the basement."

Friends and colleagues say that roll-up-your-sleeves approach allows Gobeille to relate to everyone from the dishwashers in his kitchens to the CEOs of Vermont's 14 hospitals. Not surprisingly, he earns praise on many levels.

"One of the great things about Al is that he had a real compassion for our frontline workers," Peterson adds. "He always thought about what the staff needed and made sure they were treated well, to try to have fair benefits and wages, but also good training and what motivates people."

Falls Church, consumer protection advocate for the Vermont Public Interest Research Group, has a similar view.

"A number of times you'll see him looking at a very complex issue, and then he'll open the meeting and bring it back to, 'OK, what does this

mean to the people who are working on my restaurant?'" Schilling says. "That's really refreshing when you're doing this kind of work, which involves a lot of numbers and theories. Al does a really good job of keeping things focused on what this will mean to real people in Vermont."

Gobeille served as board chair of the Burlington Business Association until his four-year term ended in April. Whether he was attending a committee meeting or giving a speech at an annual dinner, BBA members couldn't miss his down-to-earth sense of humor.

At a recent Green Mountain Care board meeting, he signed, "Now, we'll move on to something that's actually interesting."

But Gobeille's insatiable style is paired with a serious work ethic, says BBA executive director Kelly Deane. She



suggests his military background may account for the discipline.

"I would not in any way characterize Al's leadership style as authoritarian," she emphasizes. "I would characterize it as highly adaptive, with a very high sense of emotional intelligence. So when he works with people, he really has an ability to get a sense of who they are and what makes them tick."

Gobeille, 49, was born and raised in Wakefield, R.I. Although both his parents were health care professionals — his father was a doctor and his mother a medical technologist — his father left home when he was very young, so he doesn't remember his dad's medical practices.

Gobeille first came to Vermont to attend Norwich University, where he studied biology and for a time considered a career as a physician or laboratory researcher. But at Norwich, his true "major" was the armed forces, and after graduating as a second lieutenant in the U.S. Army, he served four years on active duty, then another six in the Vermont National Guard.

While in the Army, Gobeille met his wife, Kim, a Vermont artist. When his active duty ended, the couple returned to Vermont and worked at the Skunk & Kim's parents' business. The Gobeilles purchased it from the older couple in 1996. Al and Kim later built Burlington Bay, then leased the Breadwinner Café and Grill from the Proctor family, and the rest, as Gobeille says, "is history."

The unexpected transition from food prep to health care policy left some people scratching their heads, but Gobeille seems to be winning over the skeptics with a combination of charm and common sense packed into secondary, 80-hour work weeks.

Paul Harrington, executive vice president of the Vermont Medical Society, which represents two-thirds of the state's 1800 physicians, admits that his organization initially had "a lot of questions" about Gobeille's "assault appointment" to the Green Mountain Care Board, largely due to his lack of experience. However, Harrington has since changed his mind about Gobeille.

"He has certainly impressed me and other physicians in the Vermont Medical

Society as an extremely hardworking individual who takes the job very seriously and is very committed to health care reform in Vermont," says Harrington, whose organization remains concerned about the effect of health care reform on physician recruitment in Vermont. "He's a real straight shooter."

On the flip side is James Hudson, executive director of the Vermont Workers' Center, which launched the "Health Care is a Human Right" campaign. Hudson admits he is unsure about having a "business guy" steering the ship of reform, in part because "if left to his own devices, it could turn out to be just another insurance product that resembles what is wrong with our current health care system."

Nevertheless, Hudson says that Gobeille "seems to understand that the market-based system we have now is not working."

Tim Pudver, who chairs the Shelburne selectboard, on which Gobeille still serves, calls

his fellow board member "one of the hardest working guys I know. Al has an ability to take a volatile situation and disarm the situation and really get to the root of the issues. And he does it in a very unassuming and sometimes even humorous way."

That much was evident last week after former Vermont governor Howard Dean, himself a physician, criticized national health care reform efforts, including those in Vermont, for not checking the rate on costs. Gobeille didn't take Dean's remarks as personal criticism but rather as ignorance of the progress Vermont has already made.

"A lot of the things he said we should be working on, I just don't know if he knows we are working on," Gobeille explains. "His point was, if all you're going to do in a bubble is charge physicians' pay, I agree with him. If all you're going to do in a bubble is change rates and make insurance companies charge less, that won't accomplish anything, either."

"I never was a single payer advocate, or an advocate of anything," Gobeille adds. "Whatever we come to, as long as it works for doctors, patients and business, we'll have dealt with the flooded basement. And I'm OK with that." ☐

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## LOCALmatters

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feeling a rare smile: "I had one sibling, and she had two."

The couple's happiness was short lived. On December 19, 2005, Collier-Hill died of heart failure at age 50. Although her obituary says she died unexpectedly, Hill wasn't surprised, noting that she'd never taken good care of herself and "lived on coffee, cigarettes and junk food."

Since then, Hill has worked odd jobs, including as a grocery clerk and on a Christmas tree farm. For a time, he had his own computer-repair business but, according to one acquaintance, never made much money at it.

The Hill family roots run deep and wide in Greensboro — a Hill was one of the town's original 60 pioneering settlers — but in a town of only 425 people, few are comfortable speaking about Stuart Hill on the record.

A rare exception is retired dairy farmer John Stone, who describes Hill as "a very bright guy" with whom he got along and "had no problem as a neighbor." The 62-year-old Stone owned the Hill farm from 1949 until 1969, when he sold about 330 acres to the Kellers.

Vance Illuzzi, the Essex County state's attorney and former Republican lawmaker from the Essex-Orleans senate district, occasionally hired Hill to work on his computer. Because Illuzzi served in the Vermont Senate with the Kellers' mother, Carolyn Keller of Benning, he tried, unsuccessfully, to locate a settlement to the water dispute in 2011.

"I thought the simple solution was just to drill Stuart's well," Illuzzi remembers. "But you ever heard that expression, 'The guy who tries to break up a fight ends up with two black eyes, not just one'?" Illuzzi hasn't heard from Hill since. "I don't know if Stuart is mad at me or not, but I read."

Eventually, the Kellers tried, too. In a three-page letter to Hill, dated July 26, 2011, the brothers apologized for damaging his water line and also pointed out the various gestures they'd made to minimize the impact their cheese-making operation was having on him. They offered to pay Hill's property taxes in 2003 and 2004, volunteered to dig

him a new well in 2008 after their cows drank his spring dry, made overtures about digging from a new water line with an excavator that same year, and said they'd plow his driveway free of charge.

"One business has grown and in ways that we could never have foreseen when we first started in on this cheese-making adventure," the Kellers wrote in 2001 of the 10-year-old dairy operation that now employs 35. "We are no longer just milking 60 cows and making cheese, and I realize that as we have grown there has been an increase in traffic, noise, people and general activity in your backyard."

"I hope we are not moving towards having an antagonistic relationship with you as our neighbor," they wrote, precariously.

"We have never brought up the subject of purchasing your property because we haven't wanted to make you feel like we wanted you to leave, and we have appreciated you as a neighbor."

"However, if you are interested in a quieter, more private location," the Kellers added, "we would be interested in discussing possible options, including purchasing your property."

In September 2011, the Kellers offered, in a letter, to buy Hill's house for \$200,000. Hill, who long suspected the Kellers of trying to force him out, took it as a threat and immediately rejected it. Then on November 15, 2011, the Kellers offered to purchase Hill's spring and water rights for \$99,000, the amount of one estimate for digging him a new well. Hill refused that, too.

Stone's hypothesis: "My operation was quite benign, so as far as Stuart was concerned, when I took over, the new was very little change," he says. "So any changes in his attitude would simply be because of the change in use."

What does Hill want from his neighbors?

"Basically, they need to admit wrongdoing. And, I think I deserve to be paid for the money they've put me through," he says. "And as far as the state goes, there are some people who need to go bye-bye. The ones with the USDA."

Hill insists he'll never sell out to the Kellers — even if it means carrying water by the gallon back and forth to his house until the day he dies. As he puts it, "You can get used to almost anything, including hauling water." ☐



Stuart Hill in 2004

criminal justice, so that without a sensitive approach to the subject of "gangs and drugs," we may be declaring open season on all young black men, irrespective of any racial bias. As you may know, there are numerous academic studies and criminal cases in which cross-racial residentialization has been substantiated. In short, white folks have difficulty in differentiating among black faces, and vice versa. I believe it is criti-

cal that we all are aware of this dynamic and be as sensitive as possible not to feed racial stereotypes and biases in our daily work.

pad \$7 an hour for that kind of work, or as underage, then the poop should be hanging on the limpost. The thing is, I don't really know, and you don't know, and they didn't ask for your or Ken Poind's help. Right now I imagine they would like to wrap a nylon rope around Ken Poind's neck.

All three of you should climb down from your ivory tower, or leave your mansions, and enter the real backwoods

of America. You will find incest and rape everywhere, by desperate, crazy lonely drunk men. You will find 8-year-old girls used by the whole family. And it is not only caused by poverty. Anyway, why don't you just get off your well protected noses and find the prostitutes and give them better-paying jobs in your households or companies, as you could exploit them in a more pleasant way? It is not going to do much for the safety of my girls, but at least you will feel good about yourselves.



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Robert Appel  
HARDWICK

#### HOLAS RESPONDS

I am the author of the letter "Burlington or 'Bagels'?" (Feedback, June 28). I would like to answer the three letters in which I was called misogynistic, disgusting and reacting to fellow men (Feedback, July 28). Allison Dowling said "Just wait until your daughters are teenagers...I have a feeling you will be changing your tune." Allison, I will not. I wish I could put let them go to the woods by themselves. That is not going to happen here. My wife wouldn't go by herself, not in Vermont or anywhere in the US.

To Amanda Conley who wrote, "Don't men have brains in their heads to help them moderate the influence of their raging hormones?" I am sorry to tell you, Amanda, you're dead; just check the correctional facilities or spend a day at the courthouse.

And Gina Lagan says "If it's as much as \$7 an hour, I am the Queen of Romania." Based on what I know these women might be making 10 times as much. These are not inexperienced young girls, these are tough Korean women. And, yes, if they get sold

Ernest Holm  
BURLINGTON

#### PET-FRIENDLY LANDLORDS

I saw your article on the difficulties of finding pet-friendly housing in Vermont ("Pets vs. Landlords," June 26) and wanted to inform your readers that I have been working with the Rutland Society of Chittenden County to build a pet-friendly housing database for residents of Chittenden and Grand Isle counties. It's still a fairly short list at this point, but I would love to get the word out to local landlords who may wish to be included. I'd also like to share the link to the HROC website's resources page, where you can find suggested pet policies for landlords, tips for talking to potential landlords about your pet and a pet "resume" to present when applying for housing. It's at [chittendencountysoc.org/programs-services/resources](http://chittendencountysoc.org/programs-services/resources)

Jerome Flern  
SOUTH BURLINGTON

Peter is a social media intern for the Humane Society of Chittenden County

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Photo by Ben Sarto

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# In Central Vermont, a Chamber Music Festival Celebrates 21

BY AMP LELLY

Cellist Peter Sanders didn't know what was in store for him when he arrived at his mother's Randolph home in the summer of 1992. He had been playing the four previous summers in a friend's chamber music festival in Crested Butte, Colo., but had no plan for that season. He soon discovered that his mother and Louise Morris, then director of **CHAMBER MUSIC VALLEY**, had hatched a festival in Vermont for Sanders to run.

"So it's my mother's fault," Sanders, now 51, says with a laugh about the origins of the **CENTRAL VERMONT CHAMBER MUSIC FESTIVAL**, which is about to begin its 21st season.

CVMF is one of several August festivals that occur in rural spots around the state, including in Greenfield, Craftsbury and Adams. As of last year there's a new competitor in the category of disposable small towns playing host to quality classical music festivals. Jonico Plafie Saurina Lacey started the **PEAK FALLS CHAMBER MUSIC FESTIVAL** there last year.

Out-of-state musicians apparently just like to come to Vermont. Sanders, who lives in New Jersey, typically draws CVMF's performers from among his fellow musicians in the New York Ballet Orchestra (of which he's been a member since 1999) and the Stamford (Conn.) and Riverside symphonies. There can be no "wild cards," he explains, because of the intense week of rehearsals preceding the festival.

The two-week festival centers on two ticketed weekend programs at Chandler, with encore performances in Montpelier and Woodstock.

Programming this year folds in several pieces Sanders calls "off the beaten path" between Brahms and Beethoven warhorses. Longtime festival violonists Arturo Delmona and Isaac Danilow, Sanders' wife, will join pianist Jing Lin on Shostakovich's Two Pieces for Two Violins and Piano. Sanders and violist David Corbett will play a 1949 duo by Walter Piaton, an American composer and theorist who studied with Nadia Boulanger in Paris and taught Leonard Bernstein.

And Sanders says he looks forward to playing the German Romantic composer



Cellist and CVMF's director Peter Sanders

Max Bruch's String Quartet no. 1, Op. 6 in C minor. "It's sort of Mendelssohn with a little Brahms flavor to it," he says. It's really lively.

Sanders has collaborated with the **VERMONT YOUTH ORCHESTRA** in the last few years. This year, three VYO horn players — including an **OSCAR**, previously noted in *Seven Days* — will participate in a master class, led by Minnesota Orchestra horn player Ellen Thorwilde Smith, who drops in to the public.

And "Breakfast with Bach" — a Sunday-morning breakfast upstairs at Chandler, followed by a concert in the

church across the street — will feature VYO violinist **JOHN OSMO**, Delmona and a small VYO ensemble, led by the organization's director-conductor **JOE OSMO**, playing Beethoven's Concerto for Two Violins, Strauss and Brahms in D minor.

Sanders, who has an 8- and a 10-year-old, hopes to devote children of all ages to a kids' concert featuring Trans-Siberian steel pan music by Island Time Steel Band, followed by ice cream for all. Island Time will also give the true finale concert in the town square.

The cellist has kept his festival small and manageable in part because it's been

"a family operation." Sanders acted as unpaid administrator until a couple of years ago, when he began giving himself occasional remuneration. This year, however, he is planning on a second annual fundraiser to pay for an administrator. Both his children, he explains, are lobbying for him to spend less time on the computer.

The festival's main fundraiser will continue to be the annually sold-out gala dinner for 60, organized by Randolph resident and Chandler board president **JANET NEWTON**. This year, the chef is pianist Len, with Sanders as his sous chef. Newton says she is cooking up 13 different desserts for the occasion.

**PROGRAMMING THIS YEAR  
FOLDS IN SEVERAL PIECES  
SANDERS CALLS  
"OFF THE BEATEN PATH"  
BETWEEN BRAHMS AND  
BEETHOVEN WARHORSES.**

Among the diners will be New Yorker cartoonist **OSCAR**, who lives in nearby Brattleford. He has donated several of his quirky creations to support CVMF. Sanders will use Rosen's 20th anniversary hymn, titled "All About Community," again this year. It features an ensemble of hairy, string-playing woods animals seated on a log, while other animals peep on the trust for a friendly loan.

CVMF audiences, of course, have the benefit of Chandler's famous acoustics. (The hall was recently lauded in *Roller Magazine's* Best of New England 2013. Editors' Choice.) That the spirit will likely be just as free. ☺

**C**entral Vermont Chamber Music Festival, August 12-25, various times and locations, 802-225-6901, [centralvermontchambermusic.org](http://centralvermontchambermusic.org)



The featured panel discussion.

## SHORT TAKES ON FILM

These days it seems like everybody's got a screenplay on his or her laptop. But getting your movie produced is another matter. **Stowe Filmmaker David Macchia** hopes to make the process a little easier for up to 20 writers and producers with **STORY LABS**, a three-day workshop happening in September.

A press release says the workshop was born "over Chinese food in Portland" from a discussion between Macchia and English filmmaker and educational consultant David Pepp, who'll facilitate the Stowe event. Other instructors include Jay Van Hoy, producer of a slew of high profile films including *Old Joy*, *The Laramie Project* and the forthcoming *Art: Then (later) Now*; writer Chris Hulse, and acting director Ellen Perko, who does everything from Secretary to HSG's Greg Ginn. The release says the workshop, held at the Stowe Inn, will "focus on the script development process, outlining, story and pitching and packaging projects," with opportunities for participants to discuss their own work. Applications to the workshop are free but due by August 10, so get on it!

Montpelier **SEVEN ARTS**, which is sponsoring the Stowe Story Labs, also rises to profile this month with the release of a poetry anthology, *New Arts Review: Voices from Northern Vermont*, Volume 1. Pick it up at the launch party on August 21.

Vermont-made music documentary *A Band Called Death* has one good problem all over the world: Not too many have had limited opportunities to see the story of the Detroit punk band of brothers who gained fame decades after they recorded their seminal tunes. Central Vermonters can catch *Death* this Friday at the **SAVING THEATRE** in Montpelier, where local-based conductor **MARK COOPER** will answer audience questions.

Speaking of the Saviors, the venerable art-house has gone digital, but the conversion didn't come cheap and owner **WILLIAM WILSON** says attendance is currently at a record low. He's working on raising the funds that will enable him to keep showing flicks such as indie sensation *Barbie* and the latest from Pedro Almodóvar. Want to help? Send friends to the theater, buy or renew a membership or make a direct donation. More info at [savingtheater.com](http://savingtheater.com).

is Wendee Vermont's writing partner. A feature-length documentary commissioned by the Vermont Refugee Resettlement Program "will depict the town's past and present as a multicultural destination of hope and opportunity" according to a description from **PHILIPPA** of Legacy into Persons, who is making *The World Within Wendee*. The film isn't yet complete, but you can see a 15 minute preview this Thursday at

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## What's in a Name (or Lack Thereof)? City Hall Park and Waterfront Park

BY KEVIN J. KELLEY

**S**o far this series has examined how particular places in Vermont got their names—the Winooski River and Mount Mansfield, for example, as well as the cities of Burlington and Rutland. The nextmost candidates why a couple of Burlington landmarks—City Hall Park and Waterfront Park—don't have a "proper" name.

These two prominent pieces of public real estate are named for their location rather than for some lagging. Pretty generic, right?

It's not as though someone standing in the green space bordered by Main, St. Paul and College streets would have trouble figuring out the identity of that large building—city hall—in the park's southeastern corner. Similarly, people walking or cycling in the meadowed area along the lake south of the Moran Plant can probably tell they're in a park on the waterfront. Perhaps we could be a bit more imaginative with the names of these sites—such as paying homage to the most historically significant figure Burlington has produced.

Such was the reasoning behind an effort 10 years ago to name City Hall Park for John Dewey (1859-1952). A half dozen or so well-respected local educators petitioned the city to make that change, noting that Dewey is considered one of the most influential philosophers and educational theorists in American history. Dewey's politics would also be entirely in sync with the progressive ethos of contemporary Burlington. He was a socialist who fought for civil rights, academic freedom and women's suffrage.

FRANK GONZALES, an ecogeochemist, helped organize the campaign to commemorate Dewey at this strange downtown locale. Gonzales is something of a Dewey obsessive. As a volunteer in the kids' art program at the Fletcher Free Library, he presided over the construction of a giant paper mache Dewey effigy that adorns the children's reading room. And Gonzales, an unusually energetic 69-year-old, becomes especially animated when he starts talking about Dewey



The son of an American mother and Mexican father, Gonzales attended an elementary school in Pasadena, Calif., that

followed Dewey's methods of encouraging children's creativity. "It affected my life in such a positive way," Gonzales recalls. "I thought, *Wow, wow!*"

But local officials weren't moved by the push to rename City Hall Park. "They said there was too much tradition associated with the original name," recounts Joanne Pilo, a mental health counselor who also regards the Burlington-born public intellectual as underappreciated locally.

"When I talk about Burlington with people in Burlington," Gonzales relates, "they say, 'Oh, yes, the Dewey Decadal System got.'" Wrong. That method of classifying books is named after 19th-century librarian Melvil Dewey.

But even if they get their Dewey confused, John's names have tried to give the Burlington Dewey his due. A lounge in the University of Vermont's Old Mill building is named for the school's most

famous alumn (class of 1879). His ashes are interred in his Allen Chapel, marked by a stone inscribed with a lengthy quote from Dewey's publication *A Common Path*. There's also

a historical plaque in front of the South Willard Street house where he was born, and a marker on one of the swing benches in Waterfront Park. Not least, the building housing UVM's psychology department (originally the medical college) is John Dewey Hall.

There's even a Dewey Park in the Old North End, though it's understandable if even some historians of that "bood" are unaware of the name of the tiny triangle in front of the Integrated Arts Academy. It's the site of a Tuesday afternoon farmers market.

In addition, the city council proclaimed in 1998 that October 20 would thereafter be recognized in Burlington as John Dewey Day. And a very young son, Gonzales has arranged for the feisty, 10-foot-tall statue of his hero to be paraded along Church Street on the Saturday closest to Dewey's birthday.

All that isn't enough, however, for Gonzales and his fellow advocates. Having been spurned on the City Hall Park option, they switched their focus a few years ago to 20-year-old Waterfront Park, the name of which presumably doesn't carry a heavy weight of tradition. Gonzales also offers a specific rationale for renaming this site. Noting that Dewey grew up in a house on George Street (just west of the present-day post office), he says, "I can imagine him and his little brother as happily playing in the waterfront."

But this effort hasn't gotten much traction, either. "It's just incredibly difficult to Burlington to name something for someone," observes longtime city councilor

SHARON RUSHER. She points to a failed attempt some years ago to name the Community Bookstore for *WASSERMAN*, the mayor who was primarily responsible for the popular addition that sprang beside the landmark novel.

Rusher's latest not-so-standing, it's clear that if you can supply the dough, you can manage to get your name affixed to something major in Burlington. Just look at the Leahy Center for Lake Champlain, the Leahy Center for Digital Investigation at Champlain College, and Leahy Way—the alley off Church Street where Vermont Sen. *WASSERMAN* is featured in a 104-foot-long mural.

The connection between money and naming rights is long established, of course, but has lately become even more accentuated, with stadiums now routinely named for whatever corporation makes the highest bid. Middlebury College has embraced this practice. It named its arts center for mega donor Revvo Mahoney in 2003, and three years later announced that its previously nameless library would henceforth be known as the Davis Family Library, in honor of a moneyed alumnus and his relatives.

So if Burlington Telecom debts over threatens to bankrupt the city, will we have to start referring to the Bee & Jerry's Bike Path? And if shifting demographics destabilize UVM's finances, will the University's baseball diamond become known as Deakinscan Field? ☐

IT'S JUST  
INCREDIBLY  
DIFFICULT  
IN  
BURLINGTON  
TO NAME  
SOMETHING  
FOR  
SOMEONE.

SHARON RUSHER



## Short Takes by J.P.

a fundraiser at the [Museum of Art](http://www.museumofart.org)  
 CENTER & GALLERY.

The second anniversary of Tropical Storm Irene approaches. Have we learned the lessons we should from the havoc the storm wrought on Vermont's landscape? In his new documentary *After the Floods*, Vermont's Rivers and the Legacy of Irene, local filmmaker **JAN DEWOLFE** of [www.jan-dewolfe.com](http://www.jan-dewolfe.com) looks forward as well as backward. His footage of rivers and interviews with river-management experts aim to present the challenges of weathering the next storm. The doc will premiere on August 15 at the **VERMONT FLOODS** CONCERT in conjunction with its exhibit "The Power of Water: Reflections on Rivers and Lessons from Irene."

Local filmmaker Juan Orol (1968-1988) the Mexican equivalent of trash auteur Ed Wood? The eventful life of the "Involuntary Surrealist" is chronicled in director Sebastian del Amo's *The Fantastic World of Juan Orol*, the latest offering in the **SUMMIT ROOTS FILM SERIES** presented by the **VERMONT INTERNATIONAL FILM FESTIVAL**.

### STOWE STORY LABS

September 14 to 16 at Ten Acres Lodge and Auberge de Stowe. \$45 in Stowe, \$495. Free to apply. Info and application at [riverarts.org](http://riverarts.org).

**RIVER ARTS REVIEW BOOK LAUNCH**  
 Wednesday August 13 6:30 p.m. at River Arts Center in Montpelier. Free.

**A BAND CALLED DEATH WITH CO-DIRECTOR D&A**  
 Friday August 9 6:45 p.m. at the Savoy Theater in Montpelier. Regular admission.

**THE WORLD WITHIN WINDOSKI PREVIEW AND FUNDRAISER**  
 Thursday August 8 6 p.m. at the Windside Welcome Center & Gallery. Free. Donations accepted.

**PREMIERE OF AFTER THE FLOODS: VERMONT'S RIVERS AND THE LEGACY OF IRENE**  
 Thursday August 15 6:30 p.m. at the Vermont Film Center in Montpelier. Free.

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VERMONT ARTS NEWS + VIEWS

From the Seven Days arts blog this week:

### MIRO WEINBERGER MEETS WITH MEMBERS OF THE CREATIVE CLASS

Burlington's mayor shares his views on urban development.

### ROBERT RESNIK SIGNS HIS NEW BOOK IN LOCAL VENUES

The author appears with *Legendary Locals of Burlington*.

### MOVIES YOU MISSED & MORE

A vacationing couple encounters misadventures in *Come Out and Play*.

### R.I.P. VINCENT ILLUZZI SR., 1920-2013

The granite sculptor and father of a former Vermont senator passes on.

Check out Live Culture daily at [tdblogs.com/liveculture](http://tdblogs.com/liveculture).

# BRIEF HISTORIES OF EVERYDAY OBJECTS

By Andy Warner

## #4: The Yo-Yo

Pedro Flores was a yo-yo master. The toy was popular in his native Philippines and Flores brought it with him to southern California. It was an immediate hit with the locals.



In the late 1920s, Flores acquired investors, set up a factory and began mass-producing yo-yos.

The yo-yo's capacity for captivating a crowd didn't go unnoticed. In San Francisco, a businessman named Donald Duncan saw a kid playing with a yo-yo, surrounded by onlookers.



Duncan decided to get in on the game in 1932. He bought out Flores for a staggering \$250,000.



Duncan travelled to Filipino communities in southern California and hired young local yo-yo champions by the dozen.



These yo-yo masters fanned out to neighborhoods across America, dazzling local children with tricks, then directing them to a nearby store for purchase.

The yo-yo became a nationwide craze.



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Dear Cecil:

Recently you mentioned bitcoin as being a popular medium of exchange in the deep dark web. A couple friends have tried to get me to invest in bitcoin because it's supposedly the "currency of the future." What's the deal?

Josh Draper

**B**itcoin is a virtual currency, but that's like saying computers add ones and zeros — you don't get any sense of the complexity of the thing. I'll give it a shot below. I should tell you my initial reaction was that bitcoin was an impossible techno fantasy that was certain to run upore floods when to put their trust in it. But now I'd say there's a chance it'll become the Knogger ball of our times.

Virtual currencies are limited to those who play massively multiplayer online role-playing games, or who maintain a cyberpresence in online communities like Second Life. For the most part these virtual currencies are divorced from the real world — you can become a virtual millionaire selling virtual real estate in Second Life and still be sleeping on your real-life mom's real-life couch.

Bitcoin is different. They're virtual in the sense that they exist solely in cyberspace, but they're expressly designed for the real world — specifically, any form of commerce where anonymity and untraceability are essential. Funds can be sent digitally across borders without physical transfer or anyone looking over your shoulder, and there are no fees



MATT GROENING

or international exchange rates to worry about. For these reasons bitcoin originally appeared mainly to anarchy-anarch types, plus drug dealers, gamblers and thieves.

Once the exchange rate for bitcoin that up in 2011, speculators got into the act, too, which I can't say closed up the situation much, but did push the bitcoin on the financial map. At the moment the 11-plus million bitcoin in existence are worth roughly \$12 billion. To be fair, because are used in a growing number of legitimate transactions, although I still wouldn't ask the pizza guy to break one.

At a certain level of abstraction, the idea behind bitcoin is that it can be used

- Transactions are peer-to-peer — that is, directly between two computers

online, with no intermediary. There's no central authority and no recourse. If bitcoin gets stolen (and it's happened), they're gone.

- There's nothing backing up bitcoin. Their value depends entirely on what people agree they're worth.
- The system doesn't work on trust, though. Each bitcoin includes a log of all previous transactions in which it's changed hands. When a bitcoin is transferred between two parties, its transaction log is broadcast to all known participants. A subset of this group, called bitcoin miners, competes to perform what amounts to a wilderness test on the transaction log. The task requires a special high-powered computer rig to do

the voluminous processing involved. Whoever mines a set of 1,000 successfully validates the transaction log, notifies the rest of the bitconians, and the transaction is considered valid. This process takes between 30 minutes and an hour.

- For their trouble, successful bitcoin miners earn new bitcoins. There's how bitcoins are created, ensuring the number increases slowly. Crucially, the system is designed so total coinage will top out at about 21 million. Bitcoins are thus immune to inflation.

The above seems considerable detail for the abstract notion that it's just like the old cryptographic complexity your head would explode. Instead let's move on to a few more observations.

- One of the strengths of bitcoin, namely that their quantity is limited, is also a weakness. The money supply has to grow more or less in proportion to the underlying economy lest we have deflation and depression. Regulating the money supply is why you need central bankers, forbes though they sometimes are. For that reason bitcoin as currently constructed will never replace government-backed money.
- That's not to say bitcoin can't have a role as a simple monetary currency. God knows we all engage

in transactions we'd just as soon do as know about — arms trading, money laundering or trafficking in endangered species and sex slaves. To the extent bitcoin becomes acceptable medium for everyday commerce, we can also avoid taxation, eventually transforming our overregulated society into a paradise like Greece.

- A drawback for the time being, however, is that the exchange rate between bitcoin and conventional money fluctuates wildly. In 2013 a bitcoin started at 17 worth around \$11, shot up to \$266 in the wake of the Cyprus bank crisis, dropped within a week to \$68, and has since ping-ponged between there and \$154. (As I write it's at \$185.) Bitcoins, as other words, are at a reliable state of value but a speculative one, like gold. On steroids. And with gold you needn't worry about a hard-frost crash.
- Sure, things may stabilize eventually, but even so, bitcoin have only been around since 2009. That's scary in itself. The tech world is full of brilliant inventions that fall by the wayside, where's the last time you used that Zip drive? Another worry: The bitcoin market got back in, although it's proven resistant to the bubble. I'm confident bitcoin will never become worthless. It's but you a million BTC.

**Is there something you need to get straight?** Cecil Adams doesn't do straight answers on any topic. Write Cecil Adams at [CecilAdams@TheStraightDope.com](mailto:CecilAdams@TheStraightDope.com). Write to Cecil Adams, P.O. Box 1000, Portland, ME 04112-1000.

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## Rain, Rain, Go Away

Donald Mitchell's plane was due in at 10:00 p.m. but somehow drove well after midnight. Either in the fog, the landing gear had failed or a Southwest Airlines jet coming into LaGuardia, resulting in a crash landing (Thankfully, the passenger injuries were minor and few.) Even though my customer was flying to San Newark, my plane crash made ripples throughout the system. So, all in all, I was relieved the delay was just so brief.

At the gate I met Donald, a middle-aged guy with a neatly trimmed, graying beard and an easy smile. I wouldn't call him plump, but he clearly wasn't hitting the gym daily, which — at least at the moment — made me feel better about my own physique (shoddy fitness regime).

"Did you check my luggage?" I asked, whereupon the two bags he carried, one over his shoulder.

"Yeah, sorry, I had to check one other bag," he replied.

"Well, please to that," I said, knowing this would entail some additional delay time — that is to say, no driving time. (If my foot is not on the accelerator, I'm not making money, so how I see it.) As I introduced the world, Donald chuckled at my quip, which established the tone of our conversation for the ride to come. I could slow the leader in me to emerge briefly because of a report we seemed mutually to share.

The flight was full, so, as I expected, it took close to half an hour for the bags to make their appearance on the baggage belt. While we stood around waiting, I got the

hustle of Donald's Vermont visit. He was heading to the Green Harbor Club for a family vacation. No, it wasn't his first time here and yes, he loved being in Vermont. He also shared — after my only inquiry — what he did for a living (in Fort Worth, Texas, he serves as director of an art museum).

The rain was falling in a steady thrash as we exited the terminal and walked to my waiting taxi. "For two months, in May and June, it rained, often heavily," I said as we positioned our things in the trunk.

"But this is the first real rain we've had in a couple weeks now!"

"Well, aren't I lucky?" Donald joked. "Seriously, though — it's kind of nice."

"Yeah, I think so. No, I mean, so long as it doesn't go torrential!"

As we made our way out of the airport and toward Route 2, I was weary but on task, still recovering from the post-work-trip, possibly the busiest as the calendar for my local citizens. The annual Vermont Breweries Festival — locally known simply as the Brewfest — grows bigger and busier every year. The Saturday festivities featured two sessions, afternoon and evening, and I worked nonstop for 15 hours. One would think I'd have gotten too old for a shift of that magnitude, but apparently I haven't — the switch goes on, and I'm good for the duration. Once the switch is turned off, I might collapse in a heap but so long as I'm rolling, I'm so focused on the Buddha.

"So, I've never met a museum director? I told, picking up the thread. "It's like the son of your plant? How many folks do you manage?"

"It isn't my museum museum. Full-time stuff — hit me up... I think we're at 82 at the point."

"Why miss? You're looking a small empire down there! Must be an amazing job. Are you a natural-born Texan?"

"No, I grew up in Pittsburgh, and I went to college at Bowdoin, in Maine, so Texas has been this whole new thing for me — and, fat fields as far as the eye can see."

"Not to mention that they're executing somebody, like, daily."

"Well, let's not get into that. But, yes, it is a vastly different environment."

As we entered south, the rain volume and intensity began to increase. By Pennsylvania, "pelted" was the word that came to mind.

"How do you drive in this weather?" Donald asked, with just the slightest hint of alarm in his voice.

"At long as I can see the yellow line down the middle, I figure we're good. Plus, as you might have noticed, I've really slowed it down."

I looked my Black Labrador down the road — a powerful American sedan ignominiously transformed into a snail. We continued to talk about the world of museums, which, you typically find me finding fascinating. We touched on acquisitions, curating, fundraising and Donald's unique position at the corner of the cultural milieu as a rapidly growing city.

I asked questions, but mostly just listened, keeping my eyes affixed to that over yellow line. The rain was just not giving me a break, it was actually starting to feel like some personal vendetta.

The road went into a long descent, and I noticed we were passing through the old New Haven state parkland. Oh, that's me, I thought, momentarily followed by, *Why stop? It's 10:15 miles past Vergennes and the turn off to 224 and the Green Harbor Club?*

Absorbed in the conversation amid the ongoing downpour, I had utterly lost track of my location.

I momentarily pulled on to the shoulder, saying, "I'm so sorry I just noticed I missed our turn."

Donald was magnificent. "Hey, don't worry about it. This time of night, I'm really in no mood. Besides, I'm enjoying our conversation."

"Oh, geez — thanks. I'm so embarrassed. I never make mistakes like this. I pride myself on my professionalism."

"Well, but this rain is totally crazy. I really don't know how you're seeing anything!"

"Well, I think for that, OK, then — we'll make it on the way."

With that, I made a U-turn and headed back north. Having said my piece, the bloody man quickly turned out. I mean, now.

When we finally made it to the hideout road, the night sky was clear over the Adirondacks, the stars and moon showing off for all to see. I understood the badness of underappreciating the natural world, but it's never happened to me.

As we came up to Donald's cabin, I put on my best Hollywood pilot's voice and announced, "Well, the landing gear is down, and we anticipate a smooth touchdown."

Donald chuckled, saying, "Oh, sure — I bet the Southwest came into LaGuardia!"

"Whoo, daggity!" I exclaimed, raising my eyebrows in mock shock.

"Too soon?" Donald backpedaled.

"No thank?" I said, and we both chuckled up. ☺

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# SEIZING SUMMER

Seven Days writers go outside their comfort zones BY SEVEN DAYS STAFF

Unless they've gone into sport/adventure writing, journalists can be lazy-type types. That's why we set Seven Days reporters a challenge: to go out and do a physical activity they've never done before, and write about it.

Their choices were not typical summer pursuits — no softball or tennis or swimming. Instead, these seven writers chose experiences

in the air (paragliding or hang gliding), on water (kitesurfing, sailing) or under it (scuba diving), and on solid land (horsemanship, archery) that were entirely new to them. But at the end of the day, we're back at the keyboard, in the best of us can feel victorious — and, yes, even — claustrophobic, fearless, clumsy, strong, free and gloriously alive.

PAMELA PELSTON



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## CAVING

It was a gorgeous summer afternoon, I was 20 feet underground and couldn't move. I was trying to squeeze through a dark, dank tunnel to ensure that I had to turn on my side, and my shoulders wouldn't fall off. I worked my butt muscles above my head. The dark road floor offered no traction, and a few inches of movement made my helmet clank against the rock ceiling. Live burial was no longer an abstract concept.

Ken Moore, president of the Vermont Cavers' Association, saw my distress. From the next chamber, he contacted me to breathe deep and fit myself through the opening "like a puzzle piece."

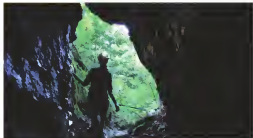
We'd come to this small cave complex in Chittenden County to "play," as Moore put it. He asked me not to disclose its location, because thrill seekers are a threat to the fragile ecosystem of caves — and to the delicate relationships between landowners and serious cavers. Moore said most of Vermont's 350-odd known caves are tough to access but not this one, as evidenced by the failed graffiti at its entrance and exit.

From a backstop road, we climbed a sandy hill and followed a well-worn trail through the woods to a small gully full of mossy boulders. Tucked into the gully, the cave entrance is easy to miss, a layabout between two moist rock faces, high enough to be hit as walk-upright.

Before we did, Moore gave me a little speech: "In caves," he said, "there is no ego." If started panicking and wanted to turn around, I should trust my gut.

Moore clearly loves to educate novices about caves, and he doesn't accept money for his trouble. Initial reactions to caving vary dramatically, he said. Some people can't get past the first tight spot; others like the open area but never want to repeat it; still others get an adrenaline rush and go hooked. Moore, who's been caving for 20 years, is firmly in the last category.

When we were a few steps inside, the



temperature plummeted. We wore bulky caving suits, helmets, headlamps, knee pads and clothes we didn't mind getting dirty.

Our headlamps revealed condensation glistening on the walls. Moving deeper, I saw elevated concentrations of mud and dead leaves that seemed to seep from spring flooding.

I tried not to imagine the passage filling with water as we took the first "tight spot" headfirst. In a chamber about 20 feet high, Moore offered a geology lesson. The cave's reddish walls are dolomitic marble, like so many Burlington houses. Vermont's marble caves are far smaller than the porous limestone caves to the south.

With Moore's coaching, I made it through the second, really tight spot. "It's like being born, coming out of the birth canal," he said jovially.

Maybe that explained the rush I felt as I reached a space jacking enough for us both to sit up. We switched off our headlamps and stared into pitch darkness. "Can you see your hand in front of your face?" Moore asked. I almost saw a flash of white where my hand should be. "Your mind is telling you you do," he explained.

In this period darkness, everybody is equal — which is why, Moore said, cavers develop an intense camaraderie regardless of their social status. "I've been down with millionaires," I've been down with NASA jet-propulsion scientists," he said, "and I'm just an electrician from Vermont."

We finally reached daylight through a hole that, from the outside, looked barely large enough to house a fox den. Was I ready to try another cave? Surprisingly, yes.

The second one was a "wet cave" where we had to crawl on or seven feet through a creek — discharging pale crystals — and clamber up a roaring waterfall to the exit.

The whole excursion took maybe an hour, but I felt like I'd been away for days. The next day I would have had a bad cold, but shoulder braces from the tight squeeze had would know for certain that I'm not claustrophobic. And some strange part of me would be itching to return to the underworld.

MARGOT HARRISON

The Vermont Cavers' Association will meet on Sunday August 31 at 6 p.m. at the Regional Ambulance Services Building in Rutland. For membership info and event details, see [vmtcavers.org](http://vmtcavers.org).





PHOTO BY JEFFREY M. HARRIS



PHOTO BY JEFFREY M. HARRIS

## HOT-AIR BALLOONING

All of a sudden, we were flying. Beneath us, the shadow of our hot-air balloon lined across the green and golden hayfields from which we'd launched. Our pilot's three-man ground crew, scurrying around the van and trailer that had brought us here, assumed the size of insects.

We were up and away — off on a 70-minute balloon ride that would take us 2600 feet high and 10 miles south from Culpeper to South Stafford.

It was the perfect evening: the sky soft, cloudless and clear. Our pilot, Jeff Snyder, pointed north to the Lanesman chain and to Monticello, both just barely visible in the distance. Closer to our soaring wicker basket, Colchester Pond passed beneath us to the east, the shimmering waters of Mattaponi Bay, dotted with small outposts, passed to the west.

With the pull of a lever, Snyder expertly interrupted the stiffness by firing up one of three propane burners, sending a flame into the balloon's interior. A showman, to be sure, Snyder punctuated his one-liners with the blast of a burner, controlling the path of conversation and balloon alike.

While enroute to Shenandoah, Snyder told us, he had launched a "hyperborean" ballooning business plan for a class project — only to return to his native Vermont in 2004 to start the business, calling it Above Earth.

"It was a guy with a pickup and two balloons that were old and tired but flyable," he says.

On this July evening, Snyder's payload included a couple from Florida and a family of five from Maryland. Just a hot-air balloon ride through the heart of Charlottesville County is worth it on the out-of-towner. For the local, it's a fascinating look at terrain that, from above, is both familiar and strangely foreign. Such as the head of the black, snaking Shenandoah River, where it turns so sharply it nearly collides with itself.

As we approached Burlington International Airport, Snyder rolled ahead to the control tower, which appeared to find nothing unusual about a balloon sending its message. Two planes — one commercial and one private — took off beneath us, oblivious to the floating passengers above. Three Black Hawk helicopters spun their blades on the tarmac inside the Air National Guard's hangars.

"In balloon piloting, you're basically playing three-dimensional Battleship," Snyder said.

We began our descent near South Stafford High School, passing low over a swamp and quelling a horse before crossing I-66 and clearing a chorus of horns. Snyder hoped to land in the fields around Dystopopolis, but the wind wasn't cooperating, so we carried on. Which was fine by me.

Higher up, our average speed of 15 miles per hour was barely discernible. But down here, just low above meadows and churches, it felt like we were moving.

Off Henshaw Road, we floated low above a housing development well stocked with swimming pools and smoking barbecues. A horde of children shrieked in approval and a helicopter appeared to chase us. Snyder's ground crew, too, were in hot pursuit, reducing the haze for miles about his likely landing target.

At last, our pilot found a field open enough to safely touch down upon and close enough to a driveway to allow Snyder's crew to meet us. We passengers bent our knees and held on tight as the balloon gently bounced and bounced and came to an uneasy stop.

We'd been set back down again, as the balloonists prayer goes, "into the loving arms of Mother Earth."

PAUL HEINTZ

Above Reality Hot Air Balloon Rides, Jericho, info: 800-430-2300, [danceswithmoor.com](http://danceswithmoor.com)

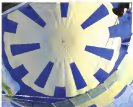


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## Seizing Summer BY JEFF

### KITEBOARDING

The Benjamin may be the most physically active grandparents on Rt. 1A's Bay Tree. Their son, Jerry Benjamin, 40, who's a personal trainer, and his husband, Dan, 44, a structural builder, now run Northshore Kite n' Sail on the bay. Their year-round beachfront campsite at the end of a long dirt road, just across the water from Barton Island.

On a recent weekday morning, the breeze and hot Benjamin offered me a four-hour kiteboarding lesson. I first discovered the sport several years ago while in Newport, R.I., where I watched staff use a winds launch kiteboarders 20 feet or more above the pumping surf. It looked utterly insane — and incredibly exhilarating.

Since then, kiteboarding, also known as kitesurfing, has completely eclipsed windsurfing in Vermont. Its advantages are obvious, explained Jerry, who spent decades windsurfing before switching sports five years ago. Windsurfing requires a mast, rack, truck or trailer to hold the long, heavy board, mast and other equipment, and 30 minutes or more of assembly time.



In contrast, kiteboarding gear — including the inflatable kite, pump, board, harness, bar, life jacket and helmet — can be easily carried, even loaded in a backpack, and assembled in minutes. That's advantageous in Vermont, where ideal conditions — a steady 12- to 25-mile-per-hour wind blowing neither straight into nor away from the shore — don't happen every day. Plus, kiteboarding is the lone thing that windsurfing allows people to stay on the water for hours.

After I signed the requisite waivers, Jerry walked me through the fundamentals of kiteboarding and some safety issues, including how to avoid crashing into trees, docks, boats or land.

Kiteboarding, which combines parasailing and windsurfing, is more like two sports than one. Much of the lesson involves learning how to handle the kite itself, which rises and dips like a nose curve, by pulling the hand bar left or right. Pulling it with both hands drops the kite into its "power zone," allowing it to catch more wind and boost your speed. Releasing it lets the kite rise overhead to a neutral, 12 o'clock position, slowing you down.

After my indoor instruction, Jerry took me outside, where we practiced, on a dry land simulator, how to attach to the kite and launch the board. Unlike windsurfing, where you grip a mast, a kiteboarder is tethered to a 3- to 15-meter kite by a wire because the harness has such colorfully named parts as the "winkle loop" and "slender dick." Though I'd assumed the wind felt stronger, it was strong enough to tug my stick on the water. Jerry cautioned me that it was too weak and variable. Instead, we hopped on his wave runner and motored to nearby Woods Island, where he launched me with power line. I could practice from the beach.

Curt made the kite look easier to handle than it was. Once I took the controls, it promptly went into a nose dive and plummeted into the lake. This happened several more times before I got the hang of it. I felt utterly grateful I wasn't simultaneously trying to stand up on a board, maintain my balance and avoid crashing into something. Still, after getting a taste of one half of the sport, I was eager to try the other.



### SCUBA DIVING

Went try I was startled by how close the water was and, I couldn't see more than an arm's length in front of myself. I was completely surrounded. I panicked. I needed to breathe in. I tried myself to breathe but couldn't. I stood up. The shore was a mere 15 yards away.

All the rain this summer has filled the water with sediment off the shore of Colchester Park in Burlington. That's where I was on a recent Sunday morning in a "Try Scuba" session with Waterfront Diving Center instructor A.J. Deanebrench. We were in the shallow bays in order to go out deeper — to even buy scuba equipment — a 40-hour certification course is required.

Under Deanebrench's supervision, I had snorkeled together three sets of straps in order to don a buoyancy compensator (BC). This is a vest that can be filled with air — either through a mouthpiece or from the tank — to buoy a diver upwards. Attached to the back of the BC is a tank filled with pressurized air, and on top of the tank is the primary stage, which decreases the pressure of the air released from the tank. Hanging from this are two hoses — a primary and a backup — each of which leads to a secondary stage. These stages bring air to ambient pressure and modulate, through the diver's mouthpiece, the release of air that the diver breathes. A third hose attaches to a gauge manifold that includes a man-pass as well as an instrument that measures the air pressure in the tank and another that can measure water depth. I had walked with all of this — plus a mask and flippers — from the parking lot to the lake, feeling like a kludgey person waddling under the weight of a too-long backpack.

Second try. I took a big breath, but down on the regulator and so on under. This time, I could breathe. I swam down on a patch of pebbles. I pulled up a ragged piece of what I think was white algae, and then a stone that I picked up as a ragged piece of what I think was white algae, and then a stone that I picked up as a ragged piece of what I think was white algae. I turned each one over in my hands and even so. I started past a white plastic side that had lost the rest of its side before coming across a pair of scuba goggles and then a pearl — or a fake pearl — wearing. The finds of a scuba, certainly, but with their hidden treasures these were intriguing enough to make me think about diving more deeply.

Then I'd be able to see a number of century-old shipwrecks at the bottom of Lake Champlain. The fresh, cold and relatively still water of the lake has preserved these ships, built primarily of wood, especially well. Nine wrecks — including a horse-powered ferry — have been marked and buoyed to underwater historic sites by the Vermont Division for Historic Preservation and are open to anyone with a scuba-diving certification. Viewing these sites, at least in the creole imagination of a beginner, allows an opportunity to wander at the mysteries of a submerged past.

I was exhilarated, if exhausted, when I got out of the lake and took off my gear. That evening, when I watched the setting sun, no golden light refracted through the clouds and reflected off the water. I thought for the first time that Lake Champlain is more than a magnificent mirror. Beneath the glimmering surface the river's entire world that's a little bit dangerous and hidden away.

CYPRUS HARRIS

"Try Scuba" sessions through Waterfront Diving Center in Burlington are \$60; pre-arranged instruction is required. Info: 888-233-7777; [waterfrontdiving.com](http://waterfrontdiving.com)

KEN PICARD

Kiteboarding lessons from Northshore Kite n' Sail in Colchester start at \$190/hour or \$255/hour for groups. Info: 855-4212; [kitesailsail.com](http://kitesailsail.com)





## SAILING

As my grandmother loved to tell it, my first experience with sailing ended with 4-year-old me screaming in the cabin of my grandmother's limited 27 "I hate boats" I know it as the Edgework was tossed around in an angry Massachusetts Bay. Though I've come to enjoy other forms of boating, I cannot count how many times I've boarded a sailboat since that treacherous afternoon excursion in Rhode Island some 30 years ago.

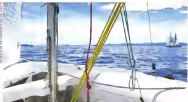
Since my first sailing lesson at Burlington's Community Sailing Center, I'm thinking first number might increase in the years to come.

I arrived at the CSC on a recent Thursday morning. A steady wind pushed past the dock, where a group of about 12 young student sailors were excitedly readying boats to hit the lake. I watched as the boats glided, one by one, from the dock into the harbor and then beyond the breakwaters, calmly guided by pairs of staffers less than half my age.

If they are so old . . . I thought as I made my way into the CSC clubhouse to meet my instructor, Alan Donkin.

"You picked a great day to go sailing!" said the lanky 30-year-old of Vermont junior as he looked out at the rippling lake from behind his dark sunglasses.

After going over the basics of wind direction and sail positioning — and some mildly confusing nautical lingo — Donkin seemed satisfied that I wouldn't drown. We hoisted our vessel from the CSC backyard — a two-person 12'0" Edgework.



"These boats are fast and super fun," Donkin explained. "But they're really unstable!" Once we had trimmed the two sails, we slipped the haul into the water alongside the dock. Climbing into its narrow cockpit, I felt the CSC vehicle unsteadily beneath my feet.

"See what I mean?" said Donkin as he followed me onto the boat. "Balancing our weight is really important in these."

We steered off from the dock and raised sail. Donkin navigating the boat out of the harbor where several other CSC boats zipped around in the gusting wind. We practiced tacking a few times, with me shifting the job and Donkin warning the moment. Once I had the hang of that — and we were safely out of the way of other boats — it was my turn to captain.

I took control of the tiller and tightened the main sail as we caught wind. After some fidgeting with the spinnaker steering stick, we settled into a groove.

"You're sailing!" Donkin exclaimed, beaming as we cruised into the open lake.

I tumbled back, enjoying the nontraditional wind energy flow — and momentarily forgetting my steering hand. Just then the boat lurched, tossing us from our perches at the side of the hull and into the middle of the cockpit. We scrambled back to the edge as the CSC boat jerked perilously sideways; we managed to lean out over the side, righting the ship mere moments before capsizing — which we would later do intentionally to practice for just such occasions.

"I take it back!" said Donkin, smiling again once we were back under control. "Now you're sailing."

DAN HOLLES



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## Seizing Summer by Corin Hirsch

### ARCHERY

You probably know about the hook and arrow. The *Allegory of Prudence*, in which many arrows are shot with deadly precision. The arrow never goes too rusty, but plenty of people who subscribe to archery lessons at Manchester's Nichols School of Victory have. When I arrived here last week for my first-ever encounter with a bow and arrow, I was simply hoping that I could hit the target and not harm any unsuspecting nearby wildlife or people.

"Left or right?" asked my guide, Deane Deane, as we made our way to four new-colored target lines in a field. I secretly wondered if she was a devotee of all things Renaissance, why she would someone move up to Vermont to teach history and archery? The truth was less exotic. Growing up in Manchester, Deane was the daughter of a bowhunter and shot her first arrow at age 7.

Deane strapped an arrow onto my right arm and a vaguely medieval leather finger guard onto my left, covering my index, middle and ring fingers. She then patiently outlined the anatomy of a noisep, wooden recurve bow — the arrow rest, the nap nut, the sight, the bowstring.



"This is a 30-pound bow, which means every time you pull the string back, you're pulling the equivalent of 30 pounds," she explained.

That sounds like a lot. Deane pulled up a plastic arrow, popping one grooved end into the bowstring. The re was no deadly spike on the business end of those arrows, but on its tail, three fathoms — two called bow feathers and an old-colored one called a noisep leather — guide the loading process. Deane then demonstrated how to pull the bowstring back until my left hand was in line with the corner of my mouth.

The bow itself was just as heavy enough that it was tricky to hold with an unattached arm. I tamed it sideways, loaded an arrow — pop — took my stance and tried in vain to align the tiny red sight with the bull's-eye, about 50 feet away.

*Swish-thwick.* The arrow hit about 10 inches away from center. Deane offered another tip: Hold my stance well after the arrow has left the bow, otherwise it might quiver upon release. I did as I was told, and the second arrow hit closer in.

"Great! But don't think," she instructed. "You're thinking too much!"

For the third attempt, I simply pulled back, set my target and released in one swift, unthinking motion. My arrow hit dead center, just like that.

"Excellent!" Deane said.

Down, that was easy. I thought. Feeling cocky, I released three more quickly, *swish-thwick-thwick*, but all strayed further from the bull's-eye. Soon, I was pulling my arrows from the Styrofoam target and trying to make myself. In the absence of prey — or even mortal enemies — this seemed the point.

Sooner than I expected, my right shoulder began to throb and my shots grew wilder. "You'll be surprised at the muscles that use, muscles you didn't even know you had," said Deane as we put the quiver away.

**CORIN HIRSCH**

A one-hour archery lesson is \$25 for Vermont residents at The British School of Victory, 1558 River Rd., Manchester 106 383-4789. [equineadventure.com/things-to-do/victory](http://equineadventure.com/things-to-do/victory)



## HORSEBACK RIDING

It's difficult to describe the sensation of sitting atop a live, breathing animal with a mind of its own. For a control freak like me, it's initially terrifying. What if the horse doesn't like me? What if I send the wrong signal and she goes me from her brass back?

The day I visited Triple Combination Farms in North Ferrisburgh had been a long stressful one. So I was relieved to discover that the creature I'd be riding, McKenna, was a relatively small, docile Morgan horse. As an unexposed bama, my instructor that evening would be Andrea Monmarat-Waldo, a former psychotherapist with a great sense of humor and a welcoming presence. Waldo, who owns the farms with Clint Armstrong and Mary Brent, Inc., according to her bio on the farm's website, "is hopeless weakness for Italian food, fantasy novels and great shoes." My kind of lady.

My cavalier Cheryl Snowball, who rides five days a week at Triple Combination — "This is why I run out of the office every night," she told me at the farm that evening — had outfitted me for my first-ever riding lesson. You want to avoid any pants with a seam she advised, lending me a pair of stretchy pants called breeches with reinforced knees. For shoes, a boot with a slight heel works best, covered with a pair of half chaps, the leather rip-up calf protectors that save your legs from chafing against the saddle.

I looked the part when I climbed up on McKenna for the first time. (My one regret? I didn't wear a sports bra. Had I anticipated the incredible bouncing of riding a training horse — Waldo described it as sitting on a pogo stick — I would have packed my bra in quite a bit tighter.)

Training a new horse, Waldo said, can feel a bit like "kicking a drunk friend home." But once the animal is trained, the experience is easy, plain/loophole. Right away, Waldo showed me how to tell McKenna when I wanted her to do — tugging on one side of the reins to steer her — and to my amazement, she followed through.

"Her default answer is 'yes,' and that's really what you look for in a horse," Waldo said. "Horses are incredibly generous animals."

It's not that they naturally love carrying people around on their backs, she explained, but they seem to give freely of their strength.

As a novice rider, I was hesitant to kick or tug too hard — I didn't want to hurt her. But when my signals were too timid, McKenna ignored me. You can't be afraid to assert what you want, Waldo pointed out, sounding suddenly like a psychotherapist. And she was right: McKenna responded when I made my intentions clear.

The coolest part, though, was how she reacted to the slightest movement of my body. As I walked McKenna around the course, Waldo reminded me to look in the direction I wanted to go. The horse could feel the subtle shift of my weight so I did that, and she moved along with it. It felt so simple and fluid no dancing.

MEGAN JAMES

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# Fathers Know Best?

Theater review: The Fantasticks, Skinner Barn

BY PAMELA POLSTON

**W**ritten in 1948, *The Fantasticks* has the distinction of being the longest-running musical in history. That was 1940 to 2002 at the Sullivan Street Playhouse in Greenwich Village. And New York's apparently missed it. Another production started up again in 2004 and is still running at the off Broadway Shoop Theater Center. This summer, Westfield's Skinner Barn offers *The Fantasticks* in its own production, having staged it last month at Town Hall Theater in Middlebury, as well.

Why *The Fantasticks* is so popular, though, is somewhat mystifying. Granted, it does have some good tunes — "Try to Remember" and "Soon It's Gonna Rain" in particular were destined to be classics. With music by Harvey Schenck and lyrics by Tom Jones (no, not that Tom Jones), *The Fantasticks* soundtrack is likely a beloved member of many a fan's record collection. But the show, based upon a French farce and Act 1 spoof by Edmund Rostand, has a paper-thin plot with some rather heavy — even disturbing — ways of delivering its allegorical message.

The story is essentially that Roy (Matt, 18) and Gel (Lissa, 16) are desperately in love, desperate because they are adolescents and also because their fathers, Hucklebee and Jellany, respectively, keep them physically apart with a tall wall between their neighboring properties. We soon learn this is a ruse. The fathers, long-time pals, have pretended to be enemies on the reverse-psychology theory that forbidding their offspring to see each other will make them want to do just that. You know how kids are. What the dads really want is for Matt and Lissa to marry each other. (By the way, there is no explanation for the absence of mothers.)

The inkling that Hucklebee and Jellany are inept manipulators is confirmed when they devise a ludicrous scheme for tricking actors — a black-clad acrobatic midget, El Gallo and two other odd characters, Henry and Mortimer — to pretend to abduct Lissa. They also pretend to abduct Henry to make the effort. The idea is that will lead the fathers to make up, tear down the wall and let the children marry. This joy plays with the number "Happy Endings" but it is only the end of Act One. What next?

Unfortunately in Act Two, the lovers have discovered the deception, stars fall from one another's eyes and they begin to trade blows with each other. Matt takes off to see



Lissa Cepeda and Peter Cepeda

the world, which is not at all nice to him, while Lissa remains at home moaning about both supposedly get a little disillusioned, a little wiser, and... well, since *The Fantasticks* has been running for decades, it is probably not news to anyone that the couple comes to appreciate what they have at home, and finally realize for a truly happy ending.

Whether the story feels dated or timeless depends on the viewer, but either way, the crew at Skinner Barn gave it their all. Director and theater owner Peter Skopman cast his players well, particularly Alexa Cepeda as Lissa and Matt Trollinger as

Matt. A sophomore at Essex College, Cepeda is wise and charming, convincing as a heartstruck, dreamy teen. The easily seduced her roles with a crystal-clear soprano, though she was a bit overpowered in musical songs. Trollinger, a 2000 graduate of the University of Vermont and in his fifth show for Skinner Barn, has a strong tenor and emotional depth. Both are natural onstage.

Joe Gerofalo as Hucklebee and Karl Klein as Jellany made a comical combo as frazzled and bent backs, especially when shuffling through dance routines. Jon Hogue brought added repugnance

to his role as the eccentric "Old Actor" Henry, while Charlie Gerardi as Mortimer was hilariously melodramatic. All are vets of the Skinner stage. Lissa Hill, a senior at Skerwood Union, made her professional theater debut in the *Mate* — essentially a bunraku prop and golfer on the set. Hill brought assurance and grace even in a name-dropping role.

As the play's narrator, Beyonce struck a balance between grandiose storybooker and a no-nonsense Greek chorus. But in the dueling El Gallo, he simply had fun, particularly in the abduction scene, think rolling eyes, grimaces and swooshing costumes (yes,

**WHETHER THE STORY FEELS  
DATED OR TIMELESS DEPENDS  
ON THE VIEWER, BUT EITHER WAY,  
THE CREW AT SKINNER  
BARN GIVE IT THEIR ALL.**

there were swords). Skopman is tall, dark and handsome and has a warm, strong singing voice, honed by three decades on radio Broadway and in film and television. He is a moving performer even in his he's silly, yet dignified, his professional cool. *Fantasticks* is a fun play.

Alexa Cepeda returns to Skinner once again as music director and pianist, her rollicking, spiky-on accompaniment, along with Rebecca Kinsinger on harp, enlivened the production throughout. Finally, Skopman deserves kudos again for pulling off an extremely easy but workable act. The stage was a low platform with a pipe frame that allowed backdrops and other props to be hung from it. The actual stage itself was in the floorplane in front, bringing the action close to the audience. The next night, though, was a misadventure. Thanks off to the risk, from which Henry and Mortimer climbed for their entrance. It was, in a word, fantastic. **D**

**F** The Fantasticks, 184 Broadway through Sunday August 2, 8pm-11:15 pm  
Skinner Barn, 501 Union St. 523-1100  
486-4402 (theaterworld.com)



## HIGHLIGHTS

Mark Morris  
Dance Group

Reggie Watts

Diana Krall

Dr. John

Broadway National Tour:  
"The Addams Family"

Cirque Eloire: "Cirquepolis"

Anoushka Shankar

Broadway National Tour:  
"Memphis"

Broadway National Tour:  
Green Day's "American Idiot"

Kronos Quartet:  
"Black Angels" & Other Works

Joe Lovano / Jack DeJohnette /  
Esperanza Spalding /  
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# House of Wax

A 130-year-old French museum opens a satellite in Montréal

BY ALICE LEVITT



Robert De Niro

**C**hris? Chris? Dennis? One of these is probably the first word that comes to your mind when you think of wax museums. Images of Vincent Price and Charles Bronson conning bodies in paraffin may well follow.

Some of those adjectives no doubt applied to the Musée Grévin in its early days, when it featured scenes of conquistadors, Napoleon in Moscow and bullfights of the day. That "day" was 1882, when Arthur Meyer opened the wax museum in Paris. Meyer was also the director of the daily newspaper *Le Gaulois*. In a time before newspapers had photographs, he charged cartoonists, sculptors and costume designers Alfred Grévin with bringing his front-page headlines to life as wax tableaux. The original Musée Grévin, an early model, was intended more as a newsroom than as a daily entertainment.

Now that TV and the Internet have supplanted print media, such an idea seems

quaint. Still, the appeal of standing next to an approximation of a newsworthy remains. Given today's cult of celebrity, perhaps that attraction has grown. With the opening of its second museum in Montréal, 130 years after the first, the Grévin Academy is betting on it.

According to the Grévin's director of communications in Montréal, Élodie Vincent, the company that owns the museum, Compagnie des Alpes, decided two years ago to begin a worldwide expansion. Montréal is just the first of what the owners hope will be numerous museums outside France.

Visitors like me, who are already wary of the flimsy-but-memorable Madame Tussauds chain, may be further taken aback by the new Grévin's unlikely location. It's on the top floor of the Centre Eaton, a 178-store mega mall in downtown Montréal.

The central shopping ground may not be ideal, but it makes perfect sense, Vincent asserts, because it gives the new museum a captive audience. The *Grévin* Musée Grévin has to draw 800,000 guests a year, but the Centre Eaton sees 28 million people pass through annually.

Delicate location aside, this was museum do-over: I found the Grévin utterly delightful. The experience begins in a closed-off room called "Palace of the Seasons." An ultra-realistic animated film of the seasons' changing flora and fauna plays on one wall, while the other mirrored walls reflect it on every side. The result is an IMAX-like immersion effect, especially when the film sweeps across my vision. If you're disposed to ignore science, you may need to close your eyes or look up at the cobweb-like chandeliers that unfold above. It's an impressive multimedia environment, created by Montréal-based new media entertainment studio Moment Factory.

Over summer his turned to fill the domed open on a bright wonderland: the "Paris-Québec" section. I had no problem recognizing Marie-Anne's right at the entrance, but after that the section became a whole lot more Québec-oriented in local celebrities who recall us famous to Anglosphere across the border. Who are Denise Bombardier and Jean-Pierre Bédard? Labels on the wall behind the figures offer some bare details, and QR codes promise more illumination. Too bad I didn't have a smartphone.

The other visitors were next though. One man got out of his wheelchair to pose

on the couch with Bombardier—who, it turns out, is a modelist and talk-show host.

This first room, crowded with six dummies, was my first taste of being surrounded. In my peripheral vision, I couldn't tell who was a fellow living-breathing visitor and who'd recently been cranked in France for the museum's April 17 opening.

It's disconcerting to examine a mound of wax, painstakingly sculpted with \$10,000 orders-of-kilo tons, that still looks like it should be able to move and talk. I felt grapple, shoving the tips upon an one female mannequin's chest, let alone commenting on them to friends. Many of the models at the Grévin suspend the viewer's disbelief in exactly that way.

Others don't. Some models in a fireworks celebration, such as Canada, Tokyo and President Obama, look not only less like the people they represent than the other figures do but also somewhat less alive.

For this 5-foot-tall reporter, the Grévin quickly became an excuse to see whom I missed up to Charles Amour and I could only screw together, and Queen Elizabeth could be my next double. After posing a giant-like Charles de Gaulle and a towering (and perhaps excessively flustered) parent of Steve Jobs, I was relieved to sandwich myself between Prince Paul and Prince Andre, 20th-century Catholic saints, who were both my height.

The man in the wheelchair rose once again in the "Sports Palace" made to look like a hockey rink, to put his phone snuggled with 69-year-old rocker Robert Charbonneau, listed out in a sequined version of the Canadiana jersey. Otherwise, the arena was filled with peaceful models of the Blues of Mario Lemieux and Wayne Gretzky. Just outside the rink, Olympic gymnast Nadia Comaneci, poised with her eyes downcast in concentration, was particularly convincing.

I couldn't resist getting in bed with John and Yoko, posed for the second half of their new museum "Beat-It" which took place in 1969 at Montréal's Parliament Queen Elizabeth. But I began to wonder how good each interaction was for the wax figures. Visitors are encouraged to pose for pictures with them, but what if I slipped and stepped off one of John's fingers? What if the twenty-something women posing with their heads on Beyoncé's thigh grabbed a little too hard?

Vincent had an answer for that: "The only thing is that the visitor is not allowed to touch the hair and the face of the characters because it is very fragile." While the wax figures themselves are produced in Paris, she added, Grévin Montréal has its own workshop "responsible for the characters' maintenance on a daily basis. We just opened three months ago, but up to there we had no mishaps," she went on. "Great thing for us!"

For any historically minded Vermonters, the "Norme-Prince" wing is likely to prove one of the Grévin's most interesting sections. First, meet Jacques Cartier who charmed Canada. Specifically the Gaspé Bay for France in 1534. He makes himself de Champlain, in all his early-watched figure, seen like a Johnson come-out with his 17th-century eyeglasses.

These historical waxes are an especially interesting fact. When it comes to modern figures, the Grévin's artists often make their models from connecting celebrities with the help of photos, video and intimate measurements. Many of the subjects even



Lets Gault



Roy Chastain

desire their own clothes. Historical passages force the sculptors to work from scratch, extrapolating what they can from existing paintings.

In the case of Carver, no contemporary portraits of the explorer exist. The artists were forced to work loosely from potentially inaccurate paintings completed after his death, and the result is a far less angular, craggy and more human-looking visage of Carver than any existing portraits.

The shape on which the women's headsets appear in "Nauville-France" are believably crafted, but it's the whirling wind of fans and subtly moving lights making early morning that are truly transporting Champlain is posed over a pair of contemporary maps that portray the first group of European arrivals in North America.

The lighting and sets in general are among the Grévin's greatest strengths. Alfred Hitchcock sits in a director's chair in a fluorescent-lit bathroom, contrived in view, as he leans the shower while directing *Psycho*. A group of comedians and founders of Montreal's *Juste Pour Rire* find their place at a bright green-and-yellow "mad as party" table of snicker bunnies on the ceiling, while the walls are covered with reproductions painted by de Vries and Modigliani, painted in gaudy male up.

Though the Grévin is at its heart a reasonably old-timey entertainment, the people behind the museum do their best to keep it up to date. A corridor where guests are invited to make themselves part of a Don Rix video game draws lines of people waiting to recreate themselves.

A "sculpture consultation" program allows visitors to approximate the experience of having their own wax models built from a photo-head portrait. They move from screen to screen, each time scanning their features, so each separate computer can perform the next step in the evolving image. Unfortunately, I was so busy listening to the photo instructions that I ended

up with an unsuccessful image, my double chin then fossilized.

I felt pretty bad about myself as I walked past models Coco Rocha, Naomi Campbell and tattooed and pierced Montreal native Zombie Boy. I could feel them silently laughing at my inability to be photographed correctly.

The final hallway crisscrosses a dizzying array of wax people into one space. Al Pacino and Robert De Niro look blue on leather couches, while Nicolas Cage

looks eerily behind them. Céline Dion stands on a stage with husband-manager René Angélil in a long track of her. I never thought I'd see Scarlett Johansson's truly brilliant at such close range, as pretorial to play trumpet on a platform with Louis Armstrong, Ray Charles and Jim Hendrix.

So in the Grévin Montreal cherry? Sure, but only by turns. Crappy? Absolutely, but in the best possible way. Don't miss! Nope. Unless you've got a problem with lies, the new museum is utterly a lie made real.

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LET US DARE



# Hardwick, Revisited

A new chef reopens Claire's Restaurant and Bar

BY ALICE LEVITT

A job interview is, by nature, a stressful occasion. But when Harrison Littell flew to Vermont from Washington, D.C., at the end of May to interview for a job at Claire's Restaurant and Bar, he had an extra layer of pressure. Owner Linda Ramsdell couldn't meet her prospective new chef because she was stuck at an airport in Iceland. In her place, she sent a very qualified proxy: her close friend, food and wine writer Marion Barron, who splits her time between Maryland and Vermont.

"I was like, Oh, my god, this amazing food critic and writer is interviewing me for this!" Littell remembers. "Of course, I did my quick research [on Barron]. But it was a fun experience. Who has ever had that happen to them?"

For her part, Barron was impressed to see that Littell had read up on her. "I knew that he was a smart cook," she says. Littell prepared an impressive lunch that further impressed Barron, as well as a number of other local luminaries on the guest list, including the owners of High Mowing Organic Seeds and Vermont Soy. Littell got the job.

With that, the recent New England Culinary Institute grad began reviving the one-time destination restaurant. An early example of the community-supported restaurant, Claire's opened in 2008 thanks to donations from a community hungry for well-made food crafted from the wealth of ingredients grown nearby. Last year, Ramsdell brought out original chef Steven Chavonchik, adding differing seasonal management styles. Michael Basse, Chavonchik's in-laws and former Claire's co-owner, admitted that while the restaurant consistently broke even, it had yet to make a profit. Ramsdell presented sous-chef Tim Com to chef,



but once Littell was hired, she closed the restaurant for a week to get ready for the changing of the guard.

New all eyes are on Littell to make the restaurant profitable. Stealing to the neighborhood's former head out by Chavonchik, Littell is putting his own southern stamp on Claire's.

A little more than two weeks after its grand reopening under Littell, Claire's is attracting a whole 'nother Vermont foodies. Barron says she's enjoyed Claire's since its inception, but now she comes, "I've never been this regular at any restaurant."

When we dined with Barron, another celebrated food journalist happened to be seated nearby. Jenna Board, *Foundations* award winner Barry Estabrook had driven all the way from Bernardsville to dine there with his daughter, one of whom was working at a compressor.

"You've gotta love a guy who's got a great crush with pork belly and polenta," Boardbrook said the next day of Littell's cooking. "It's a solid bear and a half, bear and three quarters [dine] for me, but I would go up with no extra cost." Strong words from an editor of the late

Gourmet magazine, who admits it can be tough to pass by restaurants such as the firm at St Albans Farm and Inn of the Wood to reach this cut of the way destination.

Boardbrook is right: The pork belly is worth a trip. It's available in two sizes, with the small one big enough to satisfy most appetites at \$10.

Littell renders the slab of Boardbrook-named Lablane Family Farm meat until there's no extraneous fat — just a sturdy, billapart tender chunk of lean with crispy edges. The presentation,

HARDWICK, VERMONT © JEFF

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## food

## Hardwick, Revisited

by Jennifer Jones



over a heaping bowl of cheddar grits and braised greens, usually suggests Chinese congee porridge dishes. But the faves lead Little's native North Carolina and his adopted Vermont home. Critten Oiler is the boss of both braising liquid and reduction sauce, while a list of good all-boy heat keeps the dish from turning into a Vermont stereotype.

Little's Summer Positive is a surprisingly unexpected take on Vermont

For his own part, Little spreads the wealth among local farms, though he doesn't list many specific partners on the menu. That's because, to ensure he has enough to cover an entire menu cycle — a new one will start later this month — Little might draw on different farms on different days for a single ingredient.

Counting on his close relationships with farmers — many of whom have long sold to Little's — Little wants

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adapted Québécois style. Chicken braised in herb oil tops a plate full of well-sealed, crisp roast fries. The cheese curds aren't weighed down with heavy brown gravy — instead, they're buoyed by a light sauce of lemon and fresh herbs. Usually the term "summer on a plate" describes a fresh salad.

This positive cause description, combining the airy sauce with perhaps the most summery taste of all — that of asparagus.

So Little has a way with a knife, but what's really astounding is the culinary literacy? Perhaps it's that he's a member of the new guard of Vermont chefs who believe that expatiating their farm-to-table approach is hackneyed.

"I'm a big believer that we should be doing that whether it's Claire's or TG's Fridays," Little explains. "They should be doing everything they can to source locally for maximum value."

to continue that mission. More importantly, he wishes to thrill both the agnostic, blue-collar Hardwick community and experts. He's a restaurateur who sees the restaurant as a destination.

It's a role for which Little has been practicing his entire life. A "career kitchener," he grew up doing

odd jobs for his mother's company, Five Loaves Catering. After college, he realized that he was more passionate about cooking than about his major, international politics, he recalls. Little moved through the ranks of kitchen jobs under a European, classically trained head-chef, starting out by washing dishes and potatoes.

Looking to learn more about cooking and sustainable agriculture, Little chose to begin his studies at NECC at age 28. Since he was already an experienced chef, he tested out of much of the program, studying in Montpelier

# **SIDEDISHES**

CONTINUED FROM PAGE A1

good thing is that it makes it easy to detect, the bad is the fruit is somewhat leathery. For blackberries, they shivel and drop to the ground, usually. When you pick them up and look inside, they have the same liquid appearance."

Hanneman, who's growing his farm in Charlotte because of Interstate flooding, thinks organic berry growers face a tougher fight. Unable to use most sprays, the other preventative measures — getting picking ripe from daily and chilling the fruit before sale — are all cumbersome, pricey or not ideal. "It's a real challenge for organic growers," Hanneman says. "Without proper control, it will be devastating."

Still, Grubinger is confident that with proper vigilance and controls, these



who raise berries in Vermont can beat this pest, or at least reduce its numbers. "Bloss growers will be taken by surprise if they haven't been paying attention," he says. "The key thing is getting [fruit] promptly and putting it in the fridge right away to keep it safe."

As for the possibility that we're all showing down on droopheads again when we have berries for breakfast? Don't worry about it, says Grubinger. "We eat insect eggs all of the time without knowing it."

—A.A. SCH

## **Crumbs**

**UPPOVEN FOOD NEWS**  
Williston's 200 Concourse Drive has long been a pizza hub. Most recently, **VENETIAN PIZZA COMPANY** replaced longtime Italian eatery **PIZZA 'N' ICE**. Next month, **WILKINSON**

**WILKINSON PIZZA** will open, where Vermont Pizza Company closed in February.

While New York style pies were the attraction of the last two restaurants, new co-owner **ADAM MARRIS** says his Greek heritage will define the style of pizza at his establishment. Marris, who previously owned Northfield Village Pizzeria and Barlind House of Pizza, says that his crust is thicker than most and prepared deep dish style. Conventional toppings are joined by a few Hellenic options, including feta cheese.

Marris and co-owner **THEODORE LAFORTUNE**, who transitioned in military action before returning to Vermont, are currently assembling a menu that also includes pasta, subs and salads in anticipation of their September opening. And just like their produce peers, they'll serve

croissants, too, in the customer menu.

Last fall, we reported that **LAKE CHARLEMAN CHOCOLATES** planned to open a cafe in the South End. Through the company's web site, we found out the details of the Pine Street space, a recent ad for a pastry chef offers a glimpse into its shape and scope.

"The store will be known as **LAKE CHARLEMAN CHOCOLATES** in a sweet and sensory cafe opening in fall 2013," reads the ad on [goodfoodsburlington.com](http://goodfoodsburlington.com). "We are looking for passion art chocolate lovers and food enthusiasts to join the **SEK** team."

LCC is seeking someone with three to five years of experience who can turn out baked goods, pastries, desserts and ice cream. If we weren't tired up as food writers, we might just apply.

—A.A. SCH

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for only six months before meeting on to an internship at the then newly opened Crap Butte & Brewery in Boreas. Little describes Crap chef and former NDCI executive chef Tom Boreas as a culinary equivalent of A Beautiful Mind's John Nash, with an unimpaired knowledge of food.

Little likes Boreas' tasteless to return to Pine Leaves as executive chef. That after a year, he was ready for the next challenge. A recommendation from mutual friends Anne Bulet and Robert Hunt of East Coast Bakery Boreas hired spared Boreas to call on Little during his search for a permanent chef to replace O'Rourke.

Now he's literally sending out smoke signals to tell the community there's a new regime in place. Little got approval from the town of Hardwick and the state health department to park his smoker across the street from Claire's for Thursday night barbecue.

Specials on those Thursdays have included cheese pulled pork and barbecue chicken, but some dishes lean more toward the upscale. Last Thursday, for instance, the special was smoked brisket with balsamic cherry barbecue sauce, horseradish whipped potatoes

and bean salad in panko vinaigrette. The barbecue nights have drawn a crowd of music lovers already in town to see the Hardwick Chamber Ensemble, says Little. Now they have another reason to make the trip.

Little doesn't just serve Vermont ingredients with a southern accent. The smoker is also where he cooks his own long-simmered house ganache, house bacon and smoked Mountain Foot Farm trout.

There's a touch of elegance to many of Little's dishes. A recent special of cold corned-beef hash, topped with red-pepper coulis, was subtle and downright ladylike. Another special, which Little expects will appear in some form on his new menu, was a sophisticated take on a Caprese salad. Over balsamic-dressed greens, cherry tomatoes and tiny grilled aspicots, a blob of Maplebrook Fine Cheese burrata offered a sensuous burst of cream.

Cocktails draw in a bustling bar crowd with local spritz and other Vermont ingredients, such as flavonized from Hardwick neighbor Berghmans Syrup of Vermont cranberry-infused apples include the lavender lemonade, with Green Mountain Distillers Organic

vodka, lavender syrup, lemon and soda water.

Little says one of the advantages of working in a small town is that not only does everyone know your name, they're willing to tell it like it is about your food. Though Boreas has no alcohol sales in Claire's, she says she considers it her personal interest to encourage Little to make the best food he can. In return, the young chef says, "I absolutely love Marion. She tells you straight up. There's no BS, it is what it is."

But Little isn't just beholden to an expert's opinion. He wants to know what everyone in the community thinks, he says. "The more people let you know their opinions, the better it makes you in the end."

Little has already brought buzz back to the tiny "area that food snobs" — as journalist Dan Fierman dubbed Hardwick in his 2001 book of that name. If the chef keeps his own open, Claire's is sure to bring in more foodies, famous and regular folks alike. ☺

**CLARE'S RESTAURANT AND BAR**  
21 MAIN STREET, HARDWICK, VT 05743  
[claresvt.com](http://claresvt.com)



# Beware the Mad Hot Sauce

A cautionary tale for food sniffers **BY MEGAN JAMES**

**T**his is it, I thought. I am going to be blind for the rest of my life. And when people ask me how it happened, I'm going to have to tell them the sad, embarrassing truth: I was just trying to sniff the hot sauce.

It was the end of a day that had felt irretrievable. Early that morning I'd rolled out of my bed in Wineville and into my car, driven to Middlebury for an appointment, and then spent hours fielding calls and emails about the Dayna results.

Late in the afternoon, I could feel a vice throat coming on, so I took a 20-minute power nap in the backseat of my car before driving over the mountains to Plainfield. I reviewed Lark Upson's portrait exhibit at Blinking Light Gallery; then dashed to Montpelier to catch Last Night Theater's production of *My Lady Bell*.

My heart sank when my husband, who had joined me for the play, informed me that there was no time for dinner. The show, which I had thought started at 8, actually began at 7.

I finished a cider doughnut in the City Hall Auditorium lobby and giggled nervously through the one-act show starring

Rehan Brown about Bill Clinton and his chocolate Loh, Buddy.

By 8:30, the show was over, and Daniel and I dashed to the Mad Taco, which shimmered like a promised land across the street.

We ordered the chile con carne tacos, the pun tacos and a plate of rice and black beans, and grabbed a seat at the counter. While we waited, Daniel went to the bathroom and I made my way to the restaurant's infamous hot sauce table.

I wanted something tangy, fruity, just right. A chalkboard above the table gives the names of the sauces and indicates their heat level, but doesn't say much about their flavor. So I did what any food-obsessed, small-survey fiend would do: I picked up a few sauces, held them several inches below my nose and gave their plastic bottles a gentle squeeze.

It worked out nicely: the first couple times. The spicy air shot up toward my nose like an olfactory telegram. The



**More food after the classifieds section** UNCLASS

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was smelly, another smoldered eerily at its base. Then I picked up a bottle labeled 778. I was attracted to its muted yellow hue. It was called "char burners" and rated 9 on the heat scale.

I gave it a squeeze. And then I squeaked again, harder this time.

The snare shot out like a volcano. It must have hit my nose and upper lip region first, but all I could feel were my burning eyes. I am not exaggerating when I say it felt like my eyeballs were melting in molten lava. I couldn't see, so I started to scream.

This might be a good time to mention that there were more than a dozen other customers snapping toms and Hendy Tappers that night — and Daniel was still in the bathroom. I didn't want to cause a scene, but I was pretty sure that I was dying. Torn between my will to live and my sense of dignity, I forced myself to stop screaming and began a wounded warbling of the word "water," while stumbling around blindly, my hands outstretched.

An eternity of hellfire later, Daniel grabbed onto me, and the angel behind the counter (actually a Mad Teen employee) handed me a soaked kitchen towel and a roll plastic cup filled with milk. "Milk works better than water," he told me.

In the bathroom, Daniel held back my hair while I frantically rubbed milk into my eyes. "Am I going to go blind?" I asked him, sweet and naive and with

running down my face. Each time I pressed the soaked towel into my eyes, the pain subsided ever so slightly. But as soon as I took it away, the burning remained.

After about 10 minutes, the burning faded enough that I could open my eyes for longer than a few seconds. I could see! But what I saw in the mirror was not pretty. I looked like a "Got Milk?" ad gone terribly wrong — my eyes swollen and red, my face smeared with a milk explosion.

Now I was laughing. "What is wrong with me?" I asked my patient (and by now totally laughing at me) husband. "What kind of words has to smelt the hot sauce?"

When I finally emerged from the bathroom, the guy behind the counter smiled at me and I forgot pinned the club. It happened to him, too, he told me. "Well, different circumstances, but he's had hot sauce in his eyes. Told it felt just like getting maced in the face during training for the Marines."

"At least you didn't get the eye with ghost chili," he told me. "Yeah, thank goodness for that."

Finally, I could sit down to eat my tears — but something was missing. Even though I was embarrassed to be seen cringing the hot sauce table again, I couldn't help myself! This time I squirted the cheese burners directly into a plastic cup, and poured it liberally over my Colorado

And it was delicious! ☺



I DIDN'T WANT  
TO CAUSE  
A SCENE. BUT  
I WAS PRETTY  
SURE THAT  
I WAS DYING.

# BURLINGTON FARMERS



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# calendar

AUGUST 07-14, 2013

## WED. 07

### community

**IMPROV WORKSHOPS** Then bring your pants along. "What's Not to It Anyway?" style games in an improv workshop. Improv Workshop, 1000 Lexington St., 5:30 p.m. Tickets \$10. [www.improvworkshop.com](http://www.improvworkshop.com)

### education

**OPEN HOUSE MEETING** Residents keep tabs on the city's first neighborhood WFP gallery. Hawthorne H. 5:30 p.m. Free. Info: 508-953-0944

### education

**CREATIVE, VERBENT HIGH SCHOOL INITIATIVE**  
**OPEN HOUSE** Make-day classes provide a glimpse into dance, theater, art, and other programs, as well as various training opportunities. Bates Middle School, 1000 Lexington St., 4-6 p.m. Free. Info: 508-444-4444. [www.batesmiddle.com](http://www.batesmiddle.com)

### arts

**JAZZ & HORN BLUES FESTIVAL TOUR** Five major groups featuring a Raito Street Blues House, Raito Street Blues, Raito Street Blues, and Raito Street Blues. Raito Street Blues, 7-10 p.m. \$10. Info: 508-444-4444

**SALLY NIGHT PLAYERS THE HINDSIGHT**  
**WEDNESDAY** Local group for this weekly band of sorts. 8:30 p.m. and 10:30 p.m. Info: 508-444-4444

### faith & festivals

**WEDNESDAY FESTIVAL OF THE ARTS** An evening of art, music, and dance. 7-10 p.m. Info: 508-444-4444

**WEDNESDAY FESTIVAL OF THE ARTS** An evening of art, music, and dance. 7-10 p.m. Info: 508-444-4444

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### film

**WEDNESDAY** Don't miss the chance of a lifetime. 7-10 p.m. Info: 508-444-4444

with video 12-5. Military & Veterans Services Center, 1000 Lexington St., 1000 Lexington St., 1000 Lexington St.

### food & drink

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**CHAMP LANE GARDEN FARMERS MARKET** Good food, great views. 1000 Lexington St., 1000 Lexington St., 1000 Lexington St.



## Traditional Tempo

In the West African nation of Mali, the word *djembe* means "everyone gather together in peace." The *djembe* drum reflects this social sentiment. Commonly covered in goatskin and tuned with ropes, this versatile hand drum is an integral part of many percussion ensembles. Having picked up the instrument as a child, master player Seyon Camara performed for decades in his local village before leaving to study under the world's foremost *djembe*ists, Fomawo Kone. Eventually the student became a teacher and a sought-after international performer — who now calls Woodstock home. Backed by the Landaya Ensemble, the choreographer takes his stage at the 2013 Pennington-Kenyon Big Concert Series.

### SEYON CAMARA & LANDAYA ENSEMBLE

Thursday, August 8, 8 p.m. at Woodstock Village Green. Free. Info: 508-2981-1991. [www.wvbigconcertseries.org](http://www.wvbigconcertseries.org)



## All the Right Notes

The Woodstock Fest describes a performance by the Borrowed String Quartet as "so rich in detail and nuance you might have thought an entire orchestra was playing." Using computers and average projections of hand-composed handwritten manuscripts, the award-winning Boston-based foursome redefines how classical music reaches an audience. The group brings its multimedia repertoire to Vermont to close out the Summer Music from Greenboro concert series. A high-tech show includes selections from Beethoven and a guitar for late and strings by Arab American composer Mohammed Fairouz, featuring acclaimed flutist Karen Kevs of Montpellier.

### BORROWED STRING QUARTET

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AUG. 10 &amp; 11 | DANCE

THE POOR SISTER CLARE'S  
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MOOSE SHOW

Saturday, August 10, 8 p.m. at  
Hyattspace in Burlington. Sunday,  
August 11, 7 p.m. at Contemporary  
Dance and Fitness Studio in  
Hartford. \$10-18. Info: 863-5665  
or 303-4226. [pysm.org](http://pysm.org)

## Creating Sacred Space

Choreographer, dancer and writer Clare Byrne is dedicated to investigating the body-mind-spirit connection through an exploration of ritual. This pursuit is the driving force behind The Poor Sister Clare's Traveling Dancing Moose Show. The all-star collaborative performance features special guest Hannah Dawson, New York City-based dancer and Burlington's experiential collective Dance Troup, who bring 30 years of experience to the stage. visceral, thought-and-spirit-provoking pieces such as Byrne's auspicious, gospel-inspired "Mary Don't You Weep" and Paul Beeson's "Judge Before Judge Before Judge" define this audience-connective evening.

AUG. 9 | MUSIC

## Keyboard King

Pianist Vladimir Feltsman debuted with the Moscow Philharmonic Orchestra when he was just 18 years old. In the following years, his intensive studies with top teachers gave way to international touring and a promising career. Everything changed in 1979, however, when the musician was banned from public performing after applying for an exit visa out of the former Soviet Union. Upon arriving in the United States in 1987, the artist immediately made a name for himself as one of the most versatile and interesting performers of his time. His virtuosic abilities inform a recital of works by Haydn, Schubert, Franz Liszt and Alexander Scriabin.

## VLADIMIR FELTSMAN

Friday, August 9, 8 p.m., at Springfield Auditorium, Hagaman Center, Springfield College in Haverhill, MA. \$10-30. Info: 802-646-4402, [rep-dartmouth.edu](http://rep-dartmouth.edu)























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PHOTOS BY  
MATTHEW THORSEN













# Good Ink

Joy Kills Sorrow's Emma Beaton talks tunes and tattoos

BY DAN ROLLER

**W**hen we called Emma Beaton, vocalist for the indie-rock band Joy Kills Sorrow, we wanted to ask her all about the Boston-area quartet's recent developments. Those include an appearance on the famed radio show "A Prairie Home Companion" and the release of a new, self-produced EP, *White Awake*. That record has sent American commissioners around the country into a playful frenzy, owing to its sly appropriation of rock and indie attitudes, delivered in the guise of a traditional band.

But what we really wanted to ask Beaton about was a tattoo. Specifically, the portrait of late country great George Jones that adorns her right bicep. So that's we did, chatting her up about her ink and more "serious" music stuff in advance of the band's appearance at the Valley Stage Music Festival in Huntington this Saturday, August 30.

**SEVEN DAYS:** You have a great tattoo of George Jones. What inspired you to get it?

**EMMA BEATON:** I've been a fan of George for a long time. It was the tattoo I wanted to get first, since I was in middle school. I just a few other tattoos later because I thought it would be pretty bold to get that one first. But eventually I made a bet with a friend about who would get a portrait of George Jones first. And that inspired me to just go and do it a couple of weeks later. By coincidence, I ended up getting it on my bicep hereby.

**SE:** No kidding? Do people ever mistakenly whose portrait it is?

**EB:** Yeah. Some people think it's Hank Williams. Other people think it's, like, a cowboy relative of mine. It's sort of an uncommon photo of him. He's so young, and he's wearing a cowboy hat, which he didn't usually do. If you weren't familiar with him, I could understand why you might not know who he is.

**SE:** The new EP is the first the band has self-produced. Why do that now?

**EB:** It was partly because we were doing part at an EP. When we were checking about possibly doing a full-length, we had been planning on working with a producer again. But with us EP, we decided it would be a good opportunity to try our hand at self-production. It's a smaller project and



## FOR THE MOST PART, I DON'T LIKE HOW THE CELLO SOUNDS WHEN IT'S PLAYED LIKE A CELLO.

EMMA BEATON

a little more manageable. I think we also didn't that we're at a place where we've had enough experience working together and learning from producers in the past that we'd be capable and comfortable doing it.

**SE:** What did you learn by self-producing?

**EB:** We learned to work together, don't let one a little bit and problem solve for ourselves. Instead of having a producer with their ears listening for what it should sound like and how to get it there, we had to start putting our ears in that position and start listening deeper. We had to use the knowledge we had about sound and our instruments to figure out how to make it sound the way we wanted, rather than relying on someone else.

**SE:** Did your relationship to those songs change during that process?

**EB:** Probably. Part of the role of a producer is to take a look at everything, the way you're recording, the performances, the mixing. But also to look at the arrangements on the outside and figure out if it's the best arrangement. On our last couple of records, the producer hasn't had to be as

hands-on because we usually come in with arrangements we've worked a long time on. So we had to look at them with an outside perspective, arrange on we'd been playing for a while, and decide if they were the best way to do those songs.

**SE:** You recently appeared on "A Prairie Home Companion." So how was it?

**EB:** Uh, it was awesome. We had never done a show quite like that before, and it was one of the bigger audiences we've played for. It was really cool. I've been a fan, so I didn't really grow up listening to that show. But seeing it all come together was so nice. It was just a really good time.

**SE:** You grew up playing cello before you started singing or at least became a front person. Did your experience playing cello affect the way you approach singing?

**EB:** I would say as I grew up playing folk music, so I don't read a lot of music. And [I] went to a lot of folk camps. Now there are a lot of folk camps that have cello teachers, but that one was less common. So I would just go to folk camps. And, no offense to cello players out there, but for the most part I don't like how the cello sounds

when it's played like a cello. I wanted to sound like a fiddle player playing the cello. I would listen to what fiddlers were doing and try to figure it out myself on a cello.

I think it's the same with vocals. Technique is a huge part of having strong and range and ability like listening to how people sound and finding which aspects of other people's singing I like and how to incorporate that into my own singing... for me what resonates is hearing that they're emotionally invested in or moved by what they're singing. That's something I take really seriously. To find a way for lyrics to have some sort of resonance with me so that I'm not just going through the paces. Yeah, maybe I can sing it in tune, but if it doesn't have some sort of connection, you could have all the technique in the world but it's just going to sound bland. ☺

## INFO

Joy Kills Sorrow play the Valley Stage Music Festival in Huntington on Saturday, August 30. 1 p.m. 505/55/0070. [www.valstage.com](http://www.valstage.com)

# SOUNDbites

BY DAN BELLES



THE WOOD LULL

## No Vacancy?

It's been about two years since we've heard from psych-rock band the **WACAN** crew. And the last we did, it wasn't particularly pleasant, as front man **JAMES ARCTUS** was discussing Burlington as an interview with music website Rock Diapason, saying he was "extremely disappointed" by music in the Queen City. To which the scene collectively responded, "Thank you, Jesus, for your honest assessment of our own identity. We appreciate your opinion and your right to express them. However, we respectfully disagree. Best of luck in your future endeavors!"

Nah. The town's response was far more succinct, consisting of roughly two words by my count. Of let you guess which two? My own response in these pages was a little more long-winded and, I'd like to think, diplomatic. But it had essentially the same gist.

Since then, and perhaps unsurprisingly, TVL have played nary a show in the town where the band got its start. But that's not to say they haven't been busy.

In a recent email to JD, Arctus writes that he and original drummer

**BRAND MCARDEN** have been testing a bunch lately and have released a pair of singles, including one on the Reverberation Appreciation Society—a label offshoot of the Austin Psych Fest, which TVL played again this year—and another on Stone Cathedral in the UK. He adds that TVL have just finished writing and mastering the band's "official" debut album, which should be released later this year. That's pretty cool news. Though it does make me wonder why I bothered reviewing their first three albums, since they apparently weren't going. Oh, well. Perhaps that will be explained in the documentary that Austin filmmaker Brett Zimmerman is doing on the band.

Anyway, TVL are playing their first Burlington show in two years at Digital Kitchen this Thursday, August 3, with **Mezzobianca**'s **BARBARA VONN**, who are, in critical parlance, totally fucking awesome—see the spotlight on page 48.

After TVL's time away from the Burlington stage, it will certainly be interesting to see how they've changed.

**live culture**  
VIBRANT ARTS NEWS • VIEWS

On one hand, they are still a good band and, for a while, were among the most widely respected acts in town. On the other hand, Arctus had burned some bridges in a city he once claimed was on the verge of an artistic revolution. On yet another hand, the band's most recent single, "6 AM," is a pretty cool example of modern, minimalist psych rock. But if we can count one more hand, Arctus has a reputation as a bit of a dick.

That's a lot of hands. And I don't think I've felt this conflicted about someone's return since Johnny Damon came back to Fenway Park in a Yankees uniform.

So here's hoping everyone involved can simply let bygones be bygones and enjoy some good music from a talented band in a town that is anything but disappointing. That, or everybody starts kangaroo fighting. Either way, it's gonna be entertaining.

## Down in the Valley

Meanwhile, in Washington...

One of these years, I want to be going to make it to the Valley Steps Music Festival at Blackbird Swale. But it won't be this year, which is a shame, since it's arguably the best lineup in the folk-centric festival's eight-year history. And that's saying something, since genres as fresh have seen the likes of **NOBUN**, **PULEY**, **CAROL ANNE**, **MOSE & BUTT** and the **DECAPITATED**, among many others, grace the renewable energy-powered stage.

Perhaps you've already read the interview with **JAY KASS-SABROW** from **Wesley** (**KAASS SABROW**) on page 63. JKS are usually on to defining the festival alongside and their up-and-coming acoustic band, the **STRAY KIDS**. The latter band's self-titled 2012 record was a gem that the good folks at NPR Music dubbed "one of the finest debuts of the year." If there's one thing NPR Music knows, it's good folk music.

But wait, there's more! Bouncing out the day's lineup is a pair of two-time local acts, **Magnum** and **sope-group** the **WILSON** **WILSON** **WILSON** and indie-folk darlings the **CORNER** **ANTHONY**—one of my personal favorites.

SOUNDBITES BY DAN

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**MEWTHOUTYOU**  
THE SPYING GLOVE, VARIO

**EVERY TIME I DIE**  
STRUCTURES, 20 THE BAND, GROUND ZERO

**BEARTOOTH**  
CITYFOLKS, JAMMIE-BO TO PILOT

**RUSS LIQUID**  
WALSH

**MAYER HAWTHORNE**  
SUNNY GARDENS

**LETTUCE**  
BLACK LIPS, 2012

**THE METER MEN**  
PETER 2012

**INFO** @jerry111 | **TEXT** @jerry111  
1214 Milliken Ave., St. Lawrence  
Grove, Vermont, UNM Davis Center





# SOUNDbites

CONTINUED FROM PAGE 33



Photo © J. Hill



Photo © J. Hill

local bands. Oh, and fiddle too. **KATERI TRUITT** (**WOODEN CHAIRMAN**, **HARTLEY**) will both open and close the festival with Appalachian fiddle tunes, which is pretty ratty.

For more info on the Valley Stage Music Festival, check our valleystage.net.

## BiteTorrent

Local electro-pop act **our YOUTHACRE** — aka **ALEXANDRA HALL** — is preparing to release a re-recorded and re-produced version of her debut record, *Flash & Ferro*. The album, which will be released on vinyl by *Feeding Tube Records*, won't hit our eager ears until September 3. However, in the meantime, Ms. ache has been working on a trio of videos to release as singles. She'll premiere the first, "Matador" — which, BTW, features strippers and howling and livestock, oh my! — at a show at the RCA center in Burlington this Saturday, August 30, alongside **MICHAEL COLLINS**, **DWIG GREENBERG** and **MALE**.

Happy birthday, **WASH TWIDDLE**! The local songwriter — and genuine ginger — turns 21 on Tuesday, August 14, and celebrates with a special birthday show

at Radio Bear. Turning of legal drinking age is certainly a special occasion. But here's a word of advice, fams: Wait until after your set to begin, show, celebrating in earnest.

Speaking of third acts, you might have noticed that seemingly on every bar in Burlington was blaring **WASHES** last Tuesday evening. That's because August 1 is the late **JOHN CASH**'s birthday. I'm guessing that this Friday, local watering holes will have a similarly heady feel, since August 9 is the 14th anniversary of Cash's death. However, discerning Deadheads will undoubtedly flock to Nectar's that night as local Dead acolytes **BLUES FOR BREAKFAST** present their annual tribute to Cash, "Scriptur."

Local comedians **WILL BETTS** and **CHUCK WINKELMAN** recently debated their new podcast, "The 14th State," which is essentially just the two comics talking about whatever happens to be on their minds. And it's pretty funny. For example, the first episode is an in-depth discussion of Kim Richey's recent Asian massage parlor story in *Seven Days*. Suffice it to say, the comedians take a decidedly different angle on the story. Subsequent episodes have featured guests, including local comedian and actor **MICHAEL WELLS** and film director **OWEN HENDERSON**, interviews that both contain slightly fewer references to hard jobs. Check it out at [thefourteenthsatepodcast.com](http://thefourteenthsatepodcast.com) or on iTunes.

Last but not least, the past is **WUM** tonight: *Philly Main Stage*, November 2. That is all! @

## Listening In

A guide to what's new on vinyl, CD, cassette, tape, digital, and jukebox.

**GILL & SEBASTIAN**, *The Third Eye Closing*

**MARKUS FURTHNER / JOHNNY WORM**, *Worms & Wye*

**HAMBURG**, *Line of Motion* (new)

**PEYTON BULLOCKSON**, *Empiregoing*

**ANDREW HOPPE**, *And... Come*

**4th Annual ADRONDRACK Adirondack Coast Summer WINE TOUR August 10 & 11 Noon-6pm Wine passport \$12**  
(includes one free Adirondack Coast wine and one wine glass)  
**66 MILES OF FUN INCLUDING 7 WINERIES / CIDERIES**

Tickets available at:  
[adrondrackwinetour.com](http://adrondrackwinetour.com)  
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**NECTAR'S & CLUB METROHOME**

**TWIDDLE** w/ **ALPENGLÖW TAN VAMPIRES CHRISTINA COURTIN & THE DUPONT BROTHERS**

**LERØY JUSTICE**

**BLUES FOR BREAKFAST** NO DIGNITY 40'S NIGHT

**GRUNDLEFUNK**

**NEIGHBORHOOD BOY'S NIGHT**

**MI YARD**

**SUNDAE SOUNDCLASH VI**

**PAILBEARER**

**GUBBULDIS**

**COCKTHROPPLE**

**DEAD SET**

**LIVEATNECTARS.COM**

**VT COMEDY CLUB PRESENTS**

**WHAT A JOKE! - COMEDY OPEN MIC**

**WHAT A JOKE! - COMEDY OPEN MIC**

**WHAT A JOKE! - COMEDY OPEN MIC**



# REVIEW *this*

## Various Artists, First Gear: Feminism in the Northeast (A Compilation)

(SELF-RELEASED CD, DIGITAL DOWNLOAD)

Earlier this year, Kelly Rail, bassist for the local not-great punk band Doll Fight, founded a new record label, Stock Shift Records. The imprint's stated mission is to actively promote the presence of women in punk — traditionally a male-dominated scene — both locally and regionally. To that end, SSR presents its debut offering, *First Gear: Feminism in the Northeast* (a compilation). The 13-song collection features bands from all five New England states, as well as New York. But inclusion on the comp is based on more than geographical requirements. Every group on *First Gear* not only shares SSR's DIY and feminist ideals but has at least one woman as its lead member. In that sense, SSR's debut comp represents kind of an exclusive club, one made



even more so given just how hard it racks from user to track.

Following a brief intro track, the comp gets under way with a blistering cut by Connecticut's Donna Brooks called "In Their Hands." A virulent, high-sonic rant against, well, pretty much everything, it's a worthy opener.

NYC's, self-described "queer grumpy transsexual punks" Penguin Lighten the mood with a catchy, 1990s-tinged track called "Not Finished." That same song is up "Damage," by Massachusetts-based pop punks Petty Mouth, who are likely the best known band on the comp.

*First Gear: Feminism in the Northeast* State offering doesn't come until southern Vermont's Get a Grip check in with the grunting hardcore anthem "Words of Hate." Even considering the

Mass approach, fired by most bands on the comp, it's the most explicitly aggressive of the bunch.

Rails' own band, Doll Fight, drops in two tracks later on the previously unrecorded torcher "Swarm." Sporting and bass driven, it's a campy highlight. Burlington's Pussy remind out the Vermont delegates with the break, brist "Plugging My Record."

While the trio of VT bands hold up well alongside their regional counterparts, the comp's best moments generally do come from beyond our borders. Those include "Too Thin," a bikini R&B-lite cut by NYC trio Transluc, and "Junkies" from Connecticut's 404SERIES, the latter perhaps the most polished song on the comp.

SSR, Vermont's well represented on *First Gear*, which is a roundly impressive as fusion of punk and hardcore music and a fine introduction to the state's newest imprint, Stock Shift Records.

*First Gear: Feminism in the Northeast* (A Compilation) on Stock Shift Records is available as a nine-year price download at [stockshiftrecords.bandcamp.com](http://stockshiftrecords.bandcamp.com).

QAM COLLIER

## Wolcot, Coronado EP

(SELF-RELEASED CD, DIGITAL DOWNLOAD)

Here's hoping you caught Hinesburg youngster Wolcot before the band went on indefinite hiatus earlier this summer. Because their recently released *Coronado EP* suggests these kids are bound for big things. With any luck, the recent high school grads won't do anything rash while they're gone, like go to college.

Wolcot were formed in the hallowed halls of Cheshire Valley Union High School — this octuplet's alma mater, BTW — and emerged in 2011 with a promising self-titled debut. While they had yet to shed the trillink overtones of their formative influences — most notably the Struts, Pavement and maybe a dose hint of Jay Drive — the quartet displayed a mature and sophisticated distillation of those inspirations that offered abilities and acrobatics well beyond their years. Given the time to grow into those influences and begin to expand upon them, the band appeared primed to make some remarkable music. Or



*Coronado EP*, Wolcot have done exactly that.

Though still saddled with a tendency toward hard worship — drummer and lead vocalist Thomas Keller is particularly unimpressed of the Struts' Julius Casablancas — Wolcot's sophomore effort sparkles with style, energy and ingenuity that would be the way of many far more seasoned bands.

The EP opens on "Goodbye," which erupts in a burst of frenetic guitar yodel once which Keller coos and croons with a detached cool. It's the most overly Struts-influenced of the EP's five songs. But it's also undeniably catchy and gripping.

"The Daughter's King to Nausea" is next and offers the first hint that Wolcot have begun to dig deeper. More mellow and complex than the opener,

its ambitious poetry suggests some time well spent with Jeff Mangrum and Neutral Milk Hotel — a notion reinforced by the band's reimagining of three NME songs on its *Bandcamp* page.

Wolcot stretch out a bit on "Juno Vicious," a languid ballad that would fit a dying campfire before negotiating at the finish. On "Buffalo Zoo" the band adds some psychedelia to the mix, combining angsty hooks with an expansive, reverberating guitar attack that recalls Explosions in the Sky.

The EP closes on the title track, a dramatic, seven-minute piece that almost feels like five songs in one but never drifts or seems incongruous. That's a first few bands could achieve, let alone a group barely out of high school. And it speaks to Wolcot's combination of ambition and ability that they are not only willing to attempt it but also pull it off.

Wolcot Hail won't play again locally until January 2014 — presumably while they're home on winter break. In the meantime, *Coronado EP* is available at [wolcot.bandcamp.com](http://wolcot.bandcamp.com).

QAM COLLIER

## 25 CENT HOTDOGS ALL NIGHT!!



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## Rain Barrel Auction at Art Hop

September 7th @ ArtsRoot  
400 Pine Street • Burlington  
Doors open 6 PM • Auction 7 PM



Visit [rainbarrel.org](http://rainbarrel.org) for more information.



GET YOUR MUSIC REVIEWED:

IF YOU'RE AN INDEPENDENT ARTIST OR BAND MAKING MUSIC IN VT SEND YOUR CD TO LA CHAM COLLEGE LIBRARY 300 S. CHAMPLAIN ST. STE. 3 BURLINGTON VT 05401





# Face Time

Lark Upson at Blinking Light Gallery BY MEGAN JAMES

**V**iscountess don't have quite as many opportunities to people watch as, say, New Yorkers riding the subway. Still, who hasn't found themselves making up stories about strangers occupying the benches at the bus stop or standing in line at the grocery store?

In the little Blinking Light Gallery in Plainfield this month, Lark Upson's oil portraits offer an unexpected opportunity for just such flights of fancy about unknown people. The Marshfield artists' rocky colored paintings are small and unframed, but arresting — who are these people, and what are they thinking?

There's the abandoned black woman with long, gold-crimped and gauzy hair cleavage who appears to be watching some *reelshow* as folding in her left. A shadow cuts sharply across her neck and shoulder as she stares sideways. Is she at a cocktail party, oversleeping on an ex-lover's divan with someone new? Is she a busy mom, her eyes trained on a rough-hewn kid?

There's the high-cheekboned young man with searing, sea-blue eyes and impossibly plump lips who looks like he stepped out of Middle Earth. The cold, studied expression makes him look like he's just committed a crime.

There's the posed-off-looking, clean-cut man with caramel-colored skin, a dark widow's peak and deep-set eyes. What did someone say to make him sweat so?

And there's the handsome, rugged young man whose scruffy brows have been shaved quite given in all the way, staring directly and intensely at the viewer.

"They come right off the canvas to me," says Rieka McNaughton, who handles publicity for the cooperative gallery. It's a dramatic exhibit, just 10 small paintings hanging from wire on a pale yellow wall in a musty corner of the gallery. But the faces are truly lingering over.

And it's not just their intriguing expressions. Each painting holds its own with a kind of structural integrity — which, as it turns out, is the title of the show — perhaps due to Upson's for-



REVIEW

mer career as a designer and builder of houses and furniture. She began painting in 2007.

Upson, now in her 30s, has always been artistic. Her mother, a painter and sculptor, encouraged her daughter to pursue painting from an early age. When the rest of the kids were learning Latin, Upson recalls, her mother called

cottage she and her husband, journalist Jack Hoffens, live in in Marshfield. The fairy tale home, which is appointed with Upson's furniture and handcrafted trinkets, was featured on the cover of *Better Homes and Gardens* in the late '90s.

About six years ago, she gave up her business, Lark Upson Design, for two reasons: the taxing economy and the

she doesn't capture human presence so much as capture them," writes McNaughton about the portraits.

To Upson, it's all about the fundamentals. When she was building furniture and houses, she says, she followed her "love of design, love of pattern. Now I'm really heavily into light and color."

When it comes to those qualities, one portrait in her Blinking Light show stands out. It's of a young white woman with a leuciscent brown mane held back with a red sculpted headband, which reflects the light from some unknown source. Her green eyes are wet and blue, her red lips tightly drawn together. She stares directly and intensely at the viewer, as if in a standoff. And it's difficult to look away.

Luckily, you don't have to. This isn't the bus stop, or the grocery store line. No need to nod at your gaze when you're caught staring. ☺

## THEY COME RIGHT OFF THE CANVAS TO ME. PICKA MCNAUGHTON

the school and argued that it was a dead language and not worth learning. Lark should take art instead.

Upson's creativity was also influenced by her father, a custom house builder. "I was really tight with my dad, and we would go out and check on his various job sites," she says. "I think I had this fascination with the carpenter."

In her thirties she studied residential construction at the North Bennett Street School in Boston. Soon thereafter she began redesigning and remodeling homes, including, eventually, the English-style

artistic in her hands. She turned to painting. Those days Upson says she's "hooked" on portraits. "I do it all day, every day," she says.

She began her practice when she was invited to join a group of painters who meet at artist Jose Petersen's studio in Tisbury. The group of seven painters gather regularly for live-model sessions. That's where Upson's people — the dark man, the business, gold-crimped woman — sit and wait while she captures not just their likenesses but something of their personalities. "You could say that

**B**linking Light Gallery is at 1000 Main St., Marshfield. Upson's show runs through September 1. [www.blinkinglightgallery.com](http://www.blinkinglightgallery.com)



## BURLINGTON AREA SHOWS &amp; Fairs

**REVERENTION** Family-friendly open air by human history that includes art and history exhibited in the heart of 11 Vermont artists on one 20th anniversary group show. Through August 12 at Fort Putt Academy Square in the Square. Info: 805-350-6000

**RAIN FALLS & GARDEN OF BONNIE** Graham and Patricia photography/photography and a light-based art installation from the artist's "Rainfall" project, which is the first of the "Rainfall" series. Through September 2 at SCC Center in Burlington. Info: 805-760-7600

**RAINBOWS** New paintings and paper photographs. Through August 22 at Frost/Cole Club in Burlington. Info: 805-6324

**SARAH VOULTEUR-CARD & BETH BOWEN** "Good News" is a collection of art which photographs the Vermont Card captures the "Good News" in Vermont's environment. Through August 21 at Clark Paper Station in Burlington. Info: 805-6324

**SHAWN BOYCE & DAVID HALEY** Abstract paintings by the Vermont artists. Through September 22 at Maple Leaf Farm/Company in South Burlington. Info: 805-2208

**SUNSHINE SHOW** Partnership of Ed Quinn, Mike Strickland, Nancy Tuckwell, Charles Tuckwell and Lori Rasmussen photography/photography. Hand-painted by the artists. Through August 21 at the Vermont State Museum in Montpelier. Info: 805-760-7600

**SUSAN ARBETT** "Vermont Journal Series" paintings from the "Vermont Journal Series" by the Vermont artist. Through August 2 at Shelburne Museum. Info: 805-8330

**SUSAN COLLINS** Photographs work by the Vermont artist. Through August 2 at Shelburne Museum. Info: 805-8330

**TESSA HALL** Paintings by the Vermont artist. Through August 2 at Shelburne Museum. Info: 805-8330

**THE WAY WE LIVE** Paintings by the Vermont artist. Through August 2 at Shelburne Museum. Info: 805-8330

**THE RACE GALLERY COLLECTION** Fine art collection by the Vermont artist. Through August 2 at Shelburne Museum. Info: 805-8330

**THE WAY WE LIVE** Paintings by the Vermont artist. Through August 2 at Shelburne Museum. Info: 805-8330

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## H. Keith Wagner

Wagner lay down his paper before the brush. Artist H. Keith Wagner harnesses the deceptual power of that construction material in his "The Paper Series," on display at Vantage Inspired Lifestyle Market in Burlington through August 22. Wagner's subdued, almost nostalgic landscape paintings convey the importance of nature, especially when it comes to memory. A Vermont resident since 1987, Wagner works as a landscape architect, which has provided him with a sense of duty between buildings and the land. His self-described "living life of minimalism" becomes apparent in the simple yet evocative designs. Retitled "Landscape 4"

is a landscape of hills and mountains. Through August 22 at Studio Place Arts in Burlington. Info: 805-8330

**PHOTOGRAPHY SERIES** Work by Vermont photographers is shown in this 20th annual exhibit. Through September 2 at the Vermont State Museum in Montpelier. Info: 805-760-7600

**THE WAY WE LIVE** Paintings by the Vermont artist. Through August 2 at Shelburne Museum. Info: 805-8330

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## ART SHOWS

3

NORTHVERMONT EVENTS

**TEAR THE LINE AND MAKE YOUR POINT: THE PENCIL AND THE BULLET POINT** An initial display of the invention and evolution of the pencil, including a photographical record of actual, working samples, and a series of pencil portraits, an interactive pencil portraits and a collection of pencils from all over the world. Through October 1 at the Museum of Contemporary Art in Glens Falls. Info: 518-742-0426.

**EXPOSED** An artist's work of contemporary artists' initial and subsequent artists' displayed in the gallery as well as throughout Glens Falls and in the surrounding area. Through October 15 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**SEALING STITCHES** In the spirit of a recent attack and seal photography that captures the artist's work in the gallery. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**STREET VISION: FASHION OF THE LAND** The Street Vision Photo exhibit features a series of photos of the street scene in the city. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.



**DAVID T. TAPPEL** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**JACKIE-FLORIAN ART FESTIVAL EXHIBIT** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**JEAN-PIERRE LEBLANC** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**LOUIE LEE & JANEY FERGUSON** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**NEW VOICES: NEW VOICES** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**THOMAS LAMBERT** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

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## Erika Lawlor Schmidt

Erika Lawlor Schmidt's collage art aligns with her multifaceted background as a performing artist with a deep curiosity in Eastern philosophy and Indian mysticism. Her work simultaneously evokes the iconography of pop and religious cultures. "The work speaks to the understanding of the interconnectedness of all things," notes Schmidt in her artist statement. SKAAR pairs Schmidt's collages with the works of Gail Shephard, Mary LaFay Grekin, Sam Kroutger, and Scott Krimm at Bird Studios in a group show at the Innovation Center on Burlington through August 31. Featured "Jump"

Henry Lohmeyer, Lisa Jorgensen and Peter Miller. Through August 31 at the Innovation Center on Burlington. Info: 518-742-0426.

**TRAVELER WITH ALBUM** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**THE NELSON** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**Southern** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**ART OF THE ANIMAL KINGDOM: EYE** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**SONNET: THE ARTS FESTIVAL, ART SHOW** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**KATE BRIDLEY** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**LOUIE LEE & JANEY FERGUSON** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

**PETER MILLER** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

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**STREET VISION: FASHION OF THE LAND** The Street Vision Photo exhibit features a series of photos of the street scene in the city. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

## CALL TO ARTISTS

**ARTIST'S LETTERS TO THE CITY** The artist's work is a collection of paintings, drawings, and sculptures. Through September 20 at the New York Art Center in Glens Falls. Info: 518-742-0426.

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## War on Whistleblowers: Free Press and the National Security State ★★★★★

**R**emember George W. Bush? Your memory might be fuzzy if it doesn't come around much any more. During the last election, the Republican National Committee kept him locked in a room. These days he likes painting childlike self-portraits in the tub. And Lord knows that brain on his Crawford ranch isn't much to cheer off!

Long before anyone ever heard of Edward Snowden, DHSops was using the National Security Agency to conduct warrantless surveillance of U.S. citizens in violation of federal law. Barack Obama ran on a platform of reversing Bush's policies, and the country couldn't vote him into office fast enough.

The winning athletes was not beyond our borders. In Oslo, for example, members of the Nobel Committee entered Gharib's nomination for the 2009 Peace Prize before he'd held office for two weeks. His 12 days to husband a beacon of hope, in fact, included a day off, two weekends and a Super Bowl Sunday. *Boys* were really happy change was coming.

And things did change. To the shock and awe of supporters, Obama didn't get out one more copy of the producer's most reviled program, *Meet the Press*. He ruminated the Hope campaign as he increased domestic spending, wound down warfare on an expensive, almost sure, failed to close Guantanamo, ended the number of troops in Afghanistan, dropped record numbers of immigrants and reconsidered a campaign of intimidation against politicians, including a chilling effort on new politicians, "according to the *Associated Press*. At Alexander Robert Greenwald's *Glacé Brothers* Edward makes clear it was shedding new documentary, the president took a special concern in making. He built his empire who felt compelled to spill the beans on an important secret.

The film doesn't go much further in details. It's a swift look to the past at no minutes and offers a deli blend of archival footage, graphs, subject interviews and hints from knowledgeable talking heads such as David Carr, Seymour Mervin and the original whistleblowers, Daniel Ellsberg. A few

"The Obama administration has indicted more people for violating secrecy than all previous administrations put together." That's not some conspiracy crank talking. It's Bill Keller, Pulitzer-winning former editor of the New York Times.

[illegible]

It's hard to believe things have gotten so Orwellian so fast, just when they were supposed to get better. But Greenwald has done his homework. His film has just been released on DVD and I strongly recommend it. You're not going to see a lot about Obama's stance on whistleblowers or on the press anywhere else. Journalists are understandably hesitant to comment. The filmmaker will even send you a copy free if you promise to watch it with friends. Google it. That may be as close to a "free press" as we get for a while.

And about that Nobel Prize. This spring a campaign was launched urging the committee to revoke it. As of Sunday, more than 23,000 people had signed the online petition. Want to bet we don't see a lot about that on CNN anytime soon?

[illegible]

### The Canyons ★★

**L**ast January Stephen Radcliff of the New York Times Magazine published "Blow in What Happens When You Cast Lindsay Lohan as Your Movie," a must-read of entertainment journalists. The article drew clicks with its intimate account of Lohan's erratic behavior on the set of micro-budgeted indie film *The Campers*, but it wasn't just another tabloid-style sensation story.

Set against the background of the rise of Thatcherism — a campaign partially funded by the production — Rodick's story had a rich cast of characters: a once-revered filmmaker trying to revive his career by making a movie outside the system, a once big musical trying to pump out his new career as a screenwriter, and a young poet who despite his talent in the waters of "postmodern" cinema, swept up in the cyclone of Taber's pop-art, modified life, each struggled to stay true to his own objective.

If only the Carpenters had told that story it might have been a worthy comeback for disreputable Paul Reubens, who wrote *Time Drivers* and *Naughty Notti*.

Instead, *The Gorgons* has a way too rote comic-thriller narrative scripted by Steve Krassos Ellis, who explored similar material with more edge in his breakout novels *Dark*, *Phobos*, *Zero* and *American Psycho*. On top of a Cinescape-ready plot, Behrman and Ellis have dropped an atmosphere of nihilism and cynicism, with only short glimpses of comic-thriller



and characters who make religiosity pronounced in such as "Nobody has a private life anymore." The sum of these ingredients is, really, neither a camp list nor a compelling drama. It's stilted and over-

James Dean plays Christian, who lives on his trust fund in an exquisite modern house – a more charismatic presence than any prince in the movie – and keeps former model Tina (Lohan) in luxury. His hobby is seeking out additional twentysomethings with whom he and Tina can enjoy carefully orchestrated thespiancy and romance.

As if weren't obvious, Christian (played by Gus Van Sant) eventually spells out the character for us. What Christian really gets off on is control. That control is threatened when circumstances bring Tara back in contact with the husky wannabe (Nolan Ryan) whose company she abandoned for Christian's comfortable lifestyle. Christian's perfect porn plot starts showing signs of failure, the signs of having a mind of her own.

The Canyon is no loose wreck. Schneider was the same chilly restraint he showed in American circles — silent now as the sheep.

— to keep the sex somewhat of the realm of software. (The notorious *Barrymores* in show, with an adored beauty and little fish on display) Lohan looks down quite convincingly, and even mostly pulls off "sister rule girl" — though he suffers comically by my comparison with Christian Bale, who defined the Elio sociopath in *American Psycho*.

The real problem is that these characters lack *source and depth* – namely, in short, characters convey more than a textbook central fact. They serve more than a textbook emotional buffer case. No one in the film has motivations that transcend the obvious. Like Sofia Coppola with *The Virgin King* and *Heavenly Creatures* seems to think that placing women people on screen and giving them dialogue about social media qualifies their work as "commentary." It's no such thing – at least, no more than *Never Rarely Shaves* are weekly income critiques of American life.

With those shots of defunct movie palaces, Schrader introduces a second subject: The rise of digital distribution methods — such as video on-demand and iTunes, where you can currently see *The Garpsons* — has Hollywood wobbling on the edge of no return. Schrader's story explored that subject in detail, but it's a more opportunistic aside in this movie, which sidesteps treachery only to succumb to insurance.

HEARST HARBOR

## MOVIE CLIPS

## NEW IN THEATERS

**BLAC001604** *Triturus cristatus* whose responsible for three human deaths, is the subject of director Barbara Cooper's new documentary which shows up not keeping her animals in captivity. 100 m in DC TV. (Spain)

[illegible]

**First-Time Deaths** Michael J. Jackson's parents, Debra and, a young Debra and son who was shot by a school cop in 2003, is the first that reflects the last day of his life. Benito Siles Google made his father's childhood, death with his. Caroline's name is on the list. With Michael's death and Debra's death, 20 years, 20 years, 20 years.

**PETE JACKSON: SEA OF MONSTERS** The son of President Jimmy Carter's Land My Friends by his stick down the beachfront dock in France to get an answer to the sea monster film installment of the Jackson popular feature series. This Presidential directed (Steven P. Saper Books, Monthly, New York).

**FLASHES** From above the world of Luv! comes the D-mag up-to-the-bitcher, wearing an ecological, plant-like headpiece that dreams of being an actual tree. With the help of Dave Cook, Ben-Avner, Julia Luv, Daphne and John-Dennis (DJ mix 90, Baby Capital, Rock, Muzik, Indie, Pop, etc.)

**WERE THE MILLERS**—Jason Seckitt gives a small-time publisher subscribers a false family resemblance: says he's a big brother, a money man. Newsletter to say it's not just typical all-American mail to get that follows in his name: *My Home*. **Marshall Shanks**, *Abolishing Jeremy Jordan*. **Devon Sullivan**, *Neil Pascoe*. **TM** is in *Capital*. **Conrad**, *Procter*. **Rita Brown**, *Survivor*.

**NOW PLAYING**

**It's About Time** Mark Helwig and Daniel Washington play a D&B agent emotional relationship while also stuck as a father-son duo. Find the writers lighting a common thread in their actors' lives: director Barbara Kandelman, German. With Paula Patton and Bill Powers. (E2, 10 p.m.)

**SCOTT FROM STARCHMAN** With a good song, any Dwayne can. Many Claytons and Low Fishers who contributed their personal music to a host of classic tracks, and their due is this documentary from the new Warner Bros. (Oct. 19, PG-13)

**BEFORE MIDNIGHT** **★★★★** In her new feature [2012] two young people played by Julie Dreyer and Thomas Hørn, meet on a tiny Danish [2004] they get serious. In the final installment of series director Lars von Trier's trilogy about love and getting up, they're committed – but that doesn't mean the story's over. With screenwriter Gaby Fajstad [2009] (2)

**ratings**

- ★ = retard/pause
- ★★ = cowardly/been wrong, but not will
- ★★★ = has its moments, aa-aa
- ★★★★ = smarter than the average bear
- ★★★★★ = aa good-as it gets

SAFETIES ASSIGNED TO WORKERS MUST BE CARRIED BY EACH WORKMAN ON HIS PERSON THROUGHOUT THE COURSE OF METABOLIC COM, WHICH AVERAGED SECONDLY GIVEN BY THE COUNTRY'S MOST HEAVY ROADWORKERS.

**THE DARK KNIGHT RISES** Here, Batmangoes places a powerful and menacing new villain against a dramatically weakened hero in a spine-chilling on-the-border thriller that comes in a package as dramatic. It suggests a war of attrition between the two sides. With Patrick Wilson and Lieke Martens, James (Franklin) Pike (David) is not only a

**RESTAURANTE DE CHINA**—Steve Carroll returns to the scene of his 1974 restaurant for a new venture with former partners who have joined the American League for Right to Life. Carroll's new venture is a restaurant for the right to life. The restaurant is also back. For a full list of restaurants, please check the website of the American League for Right to Life. Carroll and his partners are also back. For a full list of restaurants, please check the website of the American League for Right to Life. Carroll and his partners are also back. For a full list of restaurants, please check the website of the American League for Right to Life.

**GROWN-UP! DARK:** Once again, Adam Sandler and his pals — Rivers James, Chris Rock, David Spade — engage in well-to-grown-up silliness while their (dark) inner-child is bemusement. In this sequel to the comedy hit, Sandler's character conducts the party when he meets Jack/Jill in his hometown. David Dupont/Kate DiCillo. (R) 90% (75-85)

**THEIR ALL-STAR** An upscale Village in Forest is perfect for first-time wine-drinking standards in its lovely comedy starring the new Mr. Comedy and Sandra Bullock. Comedy which one plays which? (with Gordon F. in "Marion/Mary" and Jane Fonda) Ford (Mandelbaum) (see also Ford) (2/20/00, R)

**WIDE EXCITED**★★★ An anguished, over-the-top, impressively bombastic performance, facing their likely fate (the film claimed, jokingly) the infant star of comedy soon enters director Pichu Almodóvar. With Javier Cámara, Lina Cembrero, Cecilia Roth and scenes from *Ángels in America* and *Persepolis*. (L.A. 02.10.02)

**FACE-A-BUD ABOUT THE TONGUE WALKER** Do you ever want play? Are you a total sucker for a long, jaw-wormer to use? Gayle Maloney Reynolds plays *Chatterbox's* Gayle Reynolds. Besides, Jane's always obnoxious (she with the wicker of the, barely combed with in, maddening, a smilinging deep fakes, slates General and Mathew Wilson. (2001) (R) PG-13

**POPCORN MANIA!!!** Great robots offered by  
various fight game when opponents in 1975 1976, and  
offered many fish from... well, Park Ladybird  
directed by the name of "Taro" who gave them a  
chance to find themselves in the name of  
Chase Kurosawa and Mike Kikuchi start. (20 min  
PS: 12)

**KID DARRY**, Australia's cut-throat hit TV show from about 1980 to 1983, is a genuine winner: it like-balls well three years on. So here comes the sequel in which Bruce W. is going to be even bigger and more to the point. It's a new necker device. With John Mowbray, Jane Mears and Anthony Hopkins (now *Saturday Night*) Patrick Stewart (*Glenda*, *7/10*).

**KLIFD:** **ALIC:** They tried to shove the Min in which humilia to threaten people? Filipen Reynolds plays a rapist who roams gates for new members as part of a special force composed of the undead. **JULY 10/2013:** It's called "Robert" (Mick) Schwarze, described [18/1/13: FOTD]

[illegible]

**TURBOWAR:** The latest juvenile chundering (as to 2004) to RIDE is a RIDE MOVIE is a garden costume chosen for winning the 1991 RIDE contest by Ryan Reynolds. David Reynolds directed the film/series. A collection of 10 video stills from Paul Reynolds (Michael Reynolds and Shoop Boys, 1991, 1992)

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**MORE FUN!** STRAIGHT DOPE (P28) | CALCULUS & SUDOKU (P C-4) | CROSSWORD (P C-5)

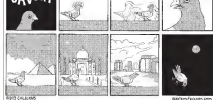
EDIE EVERETTE

Childhood friends: Melody



DAKOTA MCFARLEAN

**TELEPORT  
CAVORT**



## REFERENCES

## HOW WOULD YOU SAVE DETROIT?



JEN SØRENSEN

**JANET YELLEN vs. LARRY SUMMERS**



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## Curses, Felled Again

Michigan's Ingham County District Court ordered a 38-year-old man convicted of fraud to be fingerprinted at his own expense. He paid the \$16 cost with a credit card that had been reported stolen, according to Sheriff Gene Wittgenbach, and was taken into custody. (Associated Press)

Anthony J. Thomas, 33, walked into a gas station in Okaloosa, Fla., to apply for a job, but when the clerk turned away, Thomas stole \$166 from the cash register. Sheriff's deputies identified Thomas as their suspect by using information he had provided on his job application. (Orlando's WESH-TV)

## Waste Not, Want Not

Human urine can be used to charge cell phones, according to scientists at the University of West England. Their report in the journal *Physical Chemistry Chemical Physics* explains that as urine passes through microbial fuel cells, bacteria consume it and release electrons, which generate an electrical current. (ScienceNow)

## Inside Jobs

Misconduct by Transportation Security Administration workers has increased by more than 38 percent in the past three years, according to the Government Accountability Office. The GAO report identified the most serious of more than 9,600 documented violations as employees

sleeping at the job, letting family and friends pass through security without being screened, leaving work without permission and stealing. (CNN)

Authorities accused United Airlines employee Ken Gaddup and his fiancée, Rachel Thomas, of stealing luggage in the confusion following the July 6 crash of *American Airlines Flight 114* at San Francisco International Airport. Prosecutors said the couple helped themselves to unlabeled luggage pilfering up in the baggage area and then exchanged some of the contents for \$50,000 cash at a nearby Nordstrom department store. (CNN)

## Fuel for Thought

Because homeowners who lease rooftop solar panels to reduce their monthly electricity bills are costing the *Antelope Public Service Co.* money, the utility has proposed charging customers who install the panels a surcharge from \$90 to more than \$100 a month. APS said solar customers don't pay enough for its services, which include providing electricity at night and during the day when power consumption exceeds the amount the panels supply. "What we are hearing from solar leasing companies is that you are picking an alternative to your utility when you go solar," Jeff Galdies, APS senior vice president of customers and regulation, said. "You actually need the grid 24 hours a day" (Phoenix's *Arizona Republic*)

## Incendiary Devices

A New York City woman tried riding her two-room apartment of insects by setting off 40 baggies, or bag bombs. According to Robert G. Ryan, the city's chief fire marshal, she failed to turn off her oven's pilot light, and the resulting explosion blew out the back wall of the apartment and caused a partial collapse of the building. It also ignited a fire that injured 12 people, three of them critically. (New York Times)

Authorities charged Oklahoma mother Shene Stagg, 35, with child abuse after she poured gasoline over her 5-year-old daughter's head to treat head lice. According to an affidavit filed in Pittsburg County District Court, a space heater ignited the gasoline and burned the girl and Stagg, who faces a life sentence. (Oklahoma City's KWTU-TV)

## This Ain't No Karaoke

American talent Bobby Ray Carter Jr., 34, was killed at a bar in Thailand's Krabi province after he tripped on a singing with the band, "Whitewomen and Carter got soggy when the band played 'Total California' instead of the song he requested, and he refused to stop singing." Krabi city police chief Col. Taksin Pothakorn said. The band then stopped playing and argued with Carter until at some point one of the musicians strangled Carter in the chest. (Associated Press)

## How the One Percent Play

Some wealthy visitors to Disney World are hiring disabled people to pose as family members so they don't have to wait in lines. Social researcher Wednesday Martin, who said she uncovered this underground network while studying New York City's Park Avenue elite, said the black-market Disney golden charge \$300 an hour. Instead of having to wait hours in lines, Disney allows guests with wheelchairs or mobility scooters to bring up to six guests to a "main entrance or entrance" at the front of each attraction. "It's insider knowledge that very few have and share carefully," Martin said. (New York Post)

## Lost and Laster

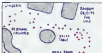
Amy Stanc, 27, and Melissa Meyer, 28, got lost while hiking in Maine's Bogus Rapids State Park and called for help. After a landowner found them, a park warden drove them to their vehicle instead of returning to town, the women headed in the other direction and followed a bad ramp into the ocean, where, Washington County Sheriff Dennis Smith said, they drowned. (Associated Press)

## BLISS BY HARVEY BLISS



## TED RALL

**NORDSTROM DEPARTMENT STORE TRACKED SHOPPERS' MOVEMENTS BY TAPING THEIR PHONES' WI-FI SIGNALS**



**AND THEIR CUSTOMERS COMPLAINED. SO NORDSTROM STOPPED IT**



**BUT NORDSTROM POSTED A NOTICE TELLING THEIR CUSTOMERS ABOUT IT**



**YOU CAN SEE WHERE THIS IS GOING**









# Hookups

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## WOMEN *asking?*

### IS THAT PRINCE?

I just came out after eight years of celibacy in my thirties. I've found myself lonely, found more than I need. I've been curious for a while now, but I don't really know what I'm looking for. I've been told that I should be open to anything, but I'm not sure. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### MADE-IN-HEAVEN PORNO

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### HAPPY SUBMISSIVE, SENSITIVE, BORN

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### YOUNG-BLONDE SEX PRINCESS

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### RAISE THE BELLIES: LOOKING FOR FUN

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### NAUGHTY LOCAL GIRLS

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### CLASSICS AND CLASSICS

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

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### FRIENDS FOR FUN

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

## MEN *asking?*

### ADVENTUROUS ORAL, LOOKING TO EXPLORE

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### INCREASE FORFEITING EACH OTHER

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### LOOKING FOR SOME COLD FUN

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### ANAL REBELS SEEK AHEAD

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### SUBMISSIVE

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### CRINGE TO BE TOUCHED

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### ATHLETIC, ART, MY

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### PASSIONATE DESIRE

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### NEEDS TO BE SPY

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### JUST ABOUT TO FIND

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### LOOKING FOR A GOOD TIME

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

## GIRLS *asking?*

### OVERDOSE OF LOOKING FOR FUN

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### HAPPY-MAKING COUPLE SEEKING

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### LOOKING FOR SPECIFIC TIMES

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### MAKING IT FORNABLE (IS PLAYING)

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### ADVENTUROUS PORNO COUPLE

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### PERFECT STRAIGHT

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

### FUN, FUNNY AND OPEN

I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. I'm looking for a guy who is a little bit of a prince, but not too much. [heykate@sevendaysvt.com](mailto:heykate@sevendaysvt.com) 34 C

# missress maeve



## Dear Missress

I'm in the best relationship of my life, and the sex is awesome and plentiful. The thing is it's becoming increasingly difficult to get off outside of our relationship. I have orgasmed with him, but not nearly as much as he thinks. I started taking it with just a couple of lovers ago. I didn't want them to feel slight when I couldn't come.

I enjoy sex — love it, actually. I enjoy it with or without orgasm. However, I have had relationships in the past where I could come every time, and that just hasn't been the case these last few years. I'm a woman in my late forties, and in wondering if that has something to do with it. Have I masturbated too much? I can't tell my current lover. I'm afraid it would quash a major trust issue (that I probably deserve).

Signed

Come to My Senses

## Dear CJMS

You didn't want the guys to feel slighted, but who were you really slighting? It's the faking orgasms hurts ya the most, and now you're stuck between an orgasm and a hard place.

You didn't break your vagina by masturbating too much, but you should if you're doctor if you're experiencing a sharp decline in sexual health. Getting older means a drop in hormone levels that can lead to decreased sex drive or vaginal dryness — not exactly a recipe for multiple orgasms. Talk it through with your lady doc and see if there's any magic. In the meantime, it's time to get real with your man.

I normally advocate for all-out honesty, but in this instance, I advise taking a more roundabout approach. Telling your boyfriend that you've been faking it could give him a serious case of performance anxiety and derail your sex life. Rather, pledge to be truthful from here on out. If you know you're not going to orgasm, gently stop the action and let him know you're not getting there. Sure, it might hurt his ego and cause some awkward moments, but being honest with him will increase intimacy — and that just might cause more orgasms in these instances. Consider lending a helping hand to propel you over the edge — stimulating yourself during sex can lead to explosive orgasms.

Setting to be an honest girl with your boyfriend and doctor is the key here — being truthful might just be the sweetest thing you've ever done.

Handy

## Need advice?

Drop me at [missress@sevendaysvt.com](mailto:missress@sevendaysvt.com) or share your own advice on my blog at [sevendaysvt.com/blog](http://sevendaysvt.com/blog)





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## HEALTHY LIVING LOVES LOCAL



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